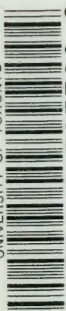


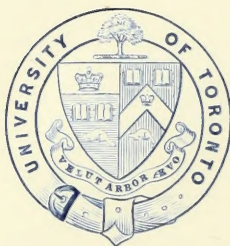
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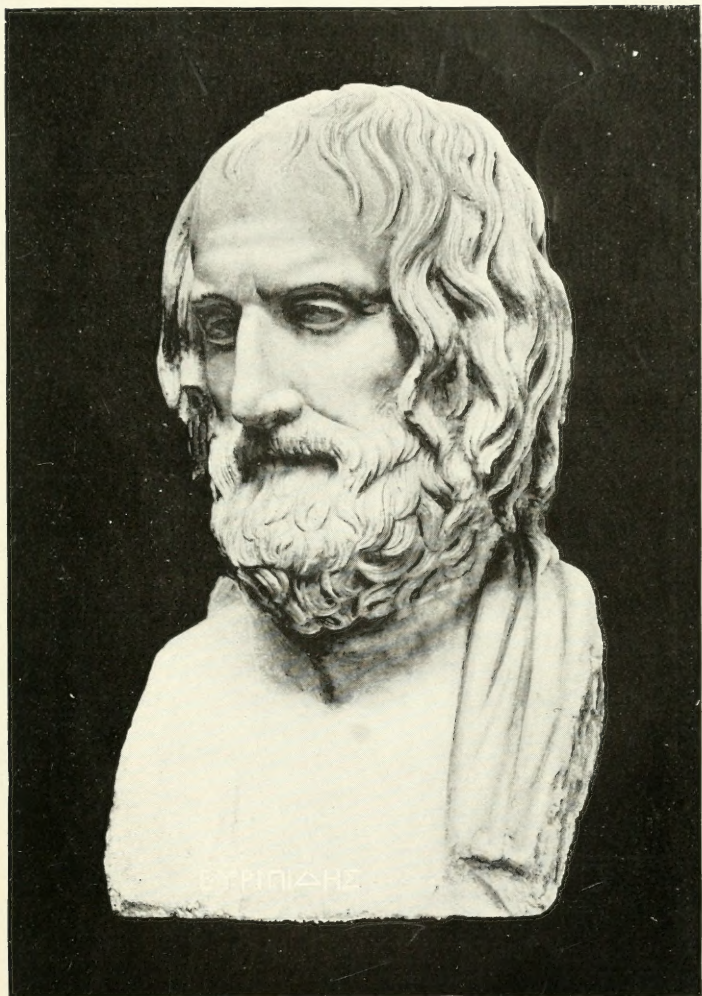
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Euripides

(From a photograph of the Herm in the National Museum, Naples)

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EURIPIDES

IPHIGENIA IN TAURIS

EDITED

WITH AN INTRODUCTION, NOTES, AND A CRITICAL APPENDIX

BY

WILLIAM NICKERSON BATES, PH.D. (HARVARD)

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BATES. IPHIGENIA.

W. P. I

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1904

To My Mother

ANNA PAMELA NICKERSON BATES

THIS BOOK
IS DEDICATED

PREFACE

IN bringing out this edition of the *Iphigenia in Tauris* I have had in mind especially the needs of students who are reading their first Greek play, and for that reason I have included in the introduction and notes much matter intended primarily for that class of readers. I hope, however, that enough has been put into the book to make it useful to other students as well. The *Iphigenia in Tauris* is particularly well adapted to be the first Greek play read. It is simple, has a good plot, and the interest is sustained throughout. Its merit as a drama was well attested in April, 1903, when the play was acted by students of the University of Pennsylvania. At each performance the close attention of a large audience was held from beginning to end. Incidentally these performances proved how thoroughly justified Euripides was from a dramatic point of view in introducing the *deus ex machina* to conclude his play. A Critical Appendix, containing a list of the variations from the manuscripts, has been added. It seemed to be a question of making it complete, or omitting it altogether, and the former course was decided upon with the hope that it might prove useful to the instructor.

I desire here to acknowledge my indebtedness to the scholars who have preceded me in this field. It is only by working over the same ground that the labors of those who have gone before can be justly appreciated. I am especially indebted to Wecklein's critical edition of the play, which, containing as it does the latest recension of the manuscripts, has furnished the basis for my text. Thanks are due also to the many friends who have taken an interest in the book, and above all to Professor Herbert Weir Smyth for his valuable criticism and suggestions.

W. N. B.

ILLUSTRATIONS

1. Frontispiece. Portrait of Euripides, from a photograph of the herm in the National Museum, Naples.
2. Line 359. Sacrifice of Iphigenia. In the middle is Iphigenia supported by two attendants; to the right Calchas with his knife, and to the left Agamemnon with face covered; above, Artemis and a nymph. From a Pompeian wall-painting [Baumeister's *Denkmäler*, p. 755].
3. Line 456. Orestes and Pylades, guarded by two Taurians, brought before Iphigenia. From a sarcophagus in the Villa Albani [Roscher's *Lexicon*, p. 302].
4. Line 456. Iphigenia with her attendant maidens comes forth from the temple to receive the prisoners. From a Pompeian wall-painting, unfortunately mutilated [*Archäologische Zeitung*, 1875, pl. 13].
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INTRODUCTION

1. The origin of the Greek drama is very obscure and, in fact, was obscure as early as the time of Aristotle. It seems to have originated in the songs sung in honor of the wine god Dionysus. These songs were of two kinds, the dithyrambic and the phallic songs, and in them the sorrows and the joys of the god were celebrated, the dithyrambic songs gradually developing into tragedy, and the phallic songs into comedy.¹ In its origin, therefore, the Greek drama was a religious function, and it was so regarded by the Greeks as long as it continued to exist.

2. The first name to be connected with the Greek drama is that of Arion, a native of Lesbos, who lived at the court of Periander, tyrant of Corinth. We are told that about the year 600 B.C. Arion trained a chorus of fifty men to dance and sing around an altar. The members of this chorus were called *τράγοι* or goats, because they wore goat skins to imitate the satyrs, who were the traditional companions of Dionysus. Hence the song they sang was a *τραγῳδία* or *goat song*, a word which in later times took on the meaning which we now give to tragedy. In a like manner the word comedy (*κωμῳδία*) was a village song (from *κώμη*) or a revelers' song (*κῶμος*). We are told also that Arion introduced prose into his dithyrambs. If this is true, then we have here the real germ of the drama, but in the absence of satisfactory evidence it is impossible to state more clearly what Arion's contribution to the development of the drama was.

3. The next name of importance is that of Thespis of Icaria, who was born in the early part of the sixth century, perhaps about the year 580 B.C. He did much to improve the dithyrambic songs then sung. He introduced an actor who carried on a dialogue with the leader of the chorus between the lyric portions of the

Origin of
the drama

Arion

Thespis

¹ Arist. *Poet.* p. 1449 a.

dithyramb. The name given to this actor was ὑποκριτής or *answerer*, which in later times was the usual word for actor.

4. After Thespis the next step in advance in the development of the drama was made by Phrynichus, the son of Polyphradmon. He followed Thespis closely, as was natural. His first tragic victory was won in 511 B.C. and he is known to have been victorious in 476. Dithyrambic contests had been introduced at Athens as early as 508 B.C.

5. The most striking of the innovations of Phrynichus was the introduction of a female character. There was still only one actor, but this actor might now be costumed as a woman. Phrynichus also changed the nature of his dithyrambs or dramas. Hitherto they had been concerned with the stories current about Dionysus, or at least with other mythological tales, but Phrynichus conceived the design of representing a contemporary historical event, the fall of Miletus.

6. The capture of Miletus by the Persians in 494 B.C. brought to an end the so-called Ionic revolt, an unsuccessful attempt on the part of the Greek cities on the coast of Asia Minor to throw off the Persian yoke. The Μιλήτου Ἀλωσις of Phrynichus, therefore, coming as it did at a time when the Athenians still felt keenly the misfortunes of their kindred in Ionia, produced a great effect upon the audience. The people burst into tears and afterwards fined Phrynichus one thousand drachmas and forbade in the future the production of a play on such a subject.

Phrynichus was undoubtedly the greatest of the tragic writers before Aeschylus, although his works could hardly have been plays in our sense of the word. They were long stretches of choral song with small pieces of dialogue interspersed. He enjoyed in antiquity a reputation for the dignity and pathos of his dithyrambs, and for the great beauty of his choral odes.

7. The next great name in the history of the drama is that of Aeschylus, the first of the three great tragic poets of Greece. He was born at Eleusis in Attica in 525 B.C. and died at Gela in Sicily in 456. The greater part of his life was spent at Athens, where he took part in the stirring events of that time, fighting against the Per-

sians at Marathon, and later at Artemisium, Salamis, and Plataea. Aeschylus found the Greek drama in a still undeveloped state, but under him several innovations were made which proved to be of the greatest importance.

8. He first employed a second actor, thus making it possible to carry on a dialogue without the help of the chorus. This was a great step in advance. Later on Sophocles introduced a third actor, and three actors were used by Aeschylus in his later plays; but this number of speaking actors was never exceeded in Greek tragedy. The development of the dramatic element naturally led to the curtailment of the lyric, so that as the dialogue increased in importance the chorus decreased. Nevertheless, in the tragedies of Aeschylus the chorus always has an important part.

9. Another innovation of Aeschylus was the custom of presenting plays in tetralogies or groups of four upon one subject. That is, the poet would bring out a trilogy or three tragedies, followed by a satyric drama, all connected with the same story. By this gain in space Aeschylus was enabled to work out his plot much more effectively than he could have done within the narrow limits of a single play. The satyr drama which completed the tetralogy was a kind of play more closely allied to comedy than to tragedy. In it the chorus were dressed as satyrs, thus preserving the tradition of the early dithyrambs.

10. Furthermore, Aeschylus did much to improve the appearance of a play upon the stage by introducing the tragic mask, the high-soled boots, and the flowing and showy costumes, which henceforth became characteristic of Greek tragedy. Very likely, too, he did much to improve the stage setting of the play, but the exact nature of his improvements in this direction is unknown.

11. The style of Aeschylus is the grand style. His plays are filled with lofty sentiments portrayed in high-sounding words and phrases. The object of his plays is a moral one, to show that the man who sins against the gods, no matter how high his place may be, will in the end encounter disaster.

12. The number of plays written by Aeschylus is said to have been 70 or 90, and there are preserved 72 names said to have been

titles of his plays. Thirteen times he won the tragic prize. Seven
Plays of Aeschylus plays are extant, the *Suppliants*, *Prometheus Bound*, *Persians*, *Seven against Thebes*, and the trilogy of the Oresteia containing the *Agamemnon*, *Choephoroe*, and *Eumenides*.

13. Sophocles was a younger contemporary of Aeschylus. He was born at Athens probably in the year 496 B.C., and died there in the year 405, at the age of ninety-one.¹ He found Greek
Sophocles tragedy already well developed, but he made distinct improvements in adding the third actor and increasing the number of the chorus from twelve to fifteen. Under him the choral odes were shorter and played a less important part than in the plays of Aeschylus. Sophocles, too, gave up the practice of contending with tetralogies, and presented instead groups of four plays which were not connected with one another. Painted scenery is also attributed to Sophocles, but it is doubtful whether he introduced it or merely improved upon that used by Aeschylus.

14. Ancient and modern critics alike have agreed that Sophocles was the greatest of the Greek tragic poets. His style combines vigor
Style of Sophocles with great beauty of expression, both of which qualities were much admired by ancient writers. He was a very prolific writer, producing, according to different authorities, 104, 123, or 130 plays. About 115 titles of plays are preserved, but some plays may have had more than one title. He is known to have won the tragic prize eighteen times, and as he brought out four plays on each of these occasions, about two thirds of his dramas were successful. He never won less than second place. His extant plays are *Ajax*, *Electra*, *Oedipus Tyrannus*, *Oedipus at Colonus*, *Antigone*, *Trachiniae*, and *Philoctetes*.

15. The last of the three great tragic poets is Euripides. He was born at Salamis in 480 B.C.,² on the very day of the battle of Salamis, according to some authorities. He died in Macedonia, at
Euripides the court of king Archelaus, where he was staying as a guest, in 406. A report was current in antiquity that he was killed by the king's hunting dogs, but this is probably not true. Sophocles is said

¹ According to the Parian Marble he was born 497-496 and died 406-405 B.C.

² The Parian Marble gives the date of his birth as 485 B.C.

to have put on black at the news of his death. Euripides found the drama already fully developed, and therefore made no change in its outward form; but in the treatment of his characters, and in the nature of his plots, he differed much from his two great predecessors.

16. His parents were natives of the town of Phlya in Attica, and seem to have been people of good standing in the community, in spite of the comic poets who frequently attacked them, calling his mother a seller of herbs. It is said that in his youth he His life was successful as an athlete, winning prizes in wrestling and boxing; and likewise that he acquired some fame as a painter. Some of his paintings were shown in later times in Megara. He was studious in temperament. In early life he became interested in philosophy, studying under Anaxagoras, who exerted a great influence upon him, and in later life associating with other famous sophists at Athens. The effect of these associations is noticeable in his extant plays. He is said to have begun writing at the age of eighteen, but he was nearly thirty when his first play was brought out, and this won only third place. For the next twenty years he composed very little, but he more than made up for this in the last years of his life. He seems to have written in all 92 plays, of which 78 were still preserved in the time of the Alexandrian critics. He won the tragic prize but five times in all, and one of these victories was won after his death with plays exhibited by his son.

17. Common report makes Euripides unhappy in his private life. He is said to have had trouble with each of his two wives, but very likely much of this is idle gossip, which arose in later times. Unjust criticisms He is frequently spoken of as a hater of women because in some of his plays he introduced female characters who were to be hated rather than admired; but on the other hand some of his heroines excite our greatest admiration. Such, for example, are Iphigenia and Alcestis, the former a model of sisterly affection, and the latter of wifely devotion. Doubtless much of the unfavorable comment which we have about Euripides comes either directly or indirectly from Aristophanes. This great master of comedy had a most hearty dislike for Euripides and his style of tragedy, and for that reason never neglected an opportunity to attack him. Much of his abuse is very

unjust, but it has served to blind some readers to the true merits of the poet.

18. Among his contemporaries the tragedies of Euripides were not generally popular. This is attested by the small number of victories which he won. Very likely this unpopularity is to be accounted for by the fact that the people of that time were not ready for the realism of his plays. They preferred the lofty, poetical language and the ideal characters of Sophocles to the everyday language and more real characters of Euripides. Aristotle¹ tells a story to the effect that Sophocles once said that he made men as they ought to be, Euripides as they were, and this describes well the difference between the two poets. This difference, however, was one which was destined to help rather than to harm the reputation of Euripides in later times, for from the fourth century B.C. on, his dramas excited the greatest enthusiasm and were brought out again and again. This popularity, which came after the poet's death, continued during the supremacy of the Alexandrian scholars and even down through the Middle Ages. In fact at the present time, because of his more modern spirit Euripides is probably more generally appreciated than either of his more famous rivals.

19. Under Euripides, then, Greek tragedy became less lofty and more natural. The language was more nearly the language of prose, and the characters, as a rule, more real than under the older dramatists. The importance of the chorus, too, was lessened, although it often had a distinct rôle and was sometimes closely connected with the development of the plot. The odes, however, sometimes had very little connection with the rest of the play, although they were frequently of great beauty.

20. Two characteristics of Euripides have been severely attacked by modern critics; namely, his prologues, and his frequent use of the *deus ex machina*. In his prologues it was his custom to bring forward one of his characters to explain the situation of affairs at the beginning of the play. In this he has been

¹ *Poet.* p. 1460 b. A similar story is told by Pliny, *N.H.* 34, 65, of the sculptor Lysippus, comparing his work with that of the older masters.

charged with a lack of dramatic skill. But however much modern critics may object, it is probable that ancient audiences approved of these introductions; otherwise Euripides would not have continued to write them.

21. Euripides has been still more severely criticised for his introduction of a god at the end of a play to settle all difficulties and make a happy ending possible. This use of the *deus ex machina*, as it was called, was not, however, restricted to Euripides. All the tragic poets employed it, but not to so great an extent. He has been accused of lack of invention in using the device, but the charge is an unjust one. The plots of many of his dramas are proofs enough of his inventive skill. The fact seems to be that he did not regard the use of the *deus ex machina* as a defect, because many of his plays might easily have been brought to the desired end by other means.

22. Nineteen plays have come down to modern times under the name of Euripides. The genuineness of one of these, the *Rhesus*, has been doubted since late Greek times, but the others are free from suspicion. The titles are: *Alcestis*, *Andromache*, *Bacchae*, *Hecuba*, *Helena*, *Electra*, *Heraclidae*, *Hercules Furens*, *Supplices*, *Hippolytus Crowned*, *Iphigenia at Aulis*, *Iphigenia in Tauris*, *Ion*, *Cyclops*, *Medea*, *Orestes*, *Rhesus*, *Troades*, and *Phoenissae*.

23. After the death of Euripides Greek tragedy steadily declined. At Athens during the fifth century there had been other tragic poets besides the three great masters, and sometimes one of these less known poets won a victory over his more famous rivals, but none of them were writers of the first rank and their works have long since perished. The same is true also of the tragic poets of the fourth century. In the third century there was a revival of tragedy at Alexandria, and for a time it flourished under Lycophron, Alexander Aetolus, and the other members of the tragic "Pleiad," but after this its decline became rapid and cannot be easily traced.

24. When Euripides selected Iphigenia as the subject for a play he chose a story which was connected with one of the most famous of the mythological legends of Greece. The misfortunes of the house of Atreus served as subjects for innumerable tragedies by the Greek

poets,¹ and no less than eight of the thirty-three tragedies now extant deal with some portion of the story. These eight tragedies are the *Agamemnon*, *Choephoroe*, and *Eumenides* of Aeschylus, the *Electra* of Sophocles, and the *Electra*, *Iphigenia at Aulis*, *Iphigenia in Tauris*, and *Orestes* of Euripides.

25. The scene of the *Iphigenia in Tauris* is laid at the temple of Artemis in the country of the Taurians, a savage people of the Crimea.

Plot of the play Iphigenia, who was supposed to have been sacrificed by her father at Aulis when the Greek fleet was on its way to Troy, was in reality saved by Artemis and placed in this temple among the Taurians as priestess. The play opens with a scene in which Iphigenia tells of a dream she has had from which she infers that her brother Orestes is dead. With her attendant maidens, the chorus, she comes forward to pour a libation to his departed spirit. Orestes meantime has been driven through Greece by the Furies because of the murder of his mother, but sent by Apollo he comes to the land of the Taurians to carry off the statue of Artemis. If he places this in Athens, he is promised relief from the Furies. Soon after his arrival with his friend Pylades he is captured by herdsmen and taken before the king and then to Iphigenia to be sacrificed to the goddess. When Iphigenia learns that the prisoners are Greeks she puts many questions to them, and finding that they come from Argos she determines to send one of them back with a letter to tell Orestes that she is still alive. She urges Orestes, who is of course not yet known to her, to take the letter, but he refuses to save himself at the expense of his friend Pylades. At length Pylades is persuaded to go, and Orestes is to be the sacrifice to the goddess. The dramatic talent of Euripides is now seen at its best and is worthy of a great poet. Iphigenia comes out of the temple with the letter which she gives to Pylades, but in order to guard against every accident she determines to tell Pylades the contents of the letter. Orestes can scarcely believe his ears, and Iphigenia, when Pylades hands him the letter, thinks it is a trick to save the prisoner. But at length, convinced by proofs that Orestes is really before her, she throws herself into his arms. The three now

¹ Cp. Thumen, *Die Iphigeniensage*, p. 6 ff.

plan to escape. The ship of Orestes is hidden somewhere along the shore, and, on the pretext of purifying the victims before sacrifice, Iphigenia conducts them to it. The rest of the story is told by a messenger who comes in haste to call the king. The guards had discovered the trick when the ship was about to get under way and had rushed down to seize the cables. The king calls to his people to take the ship at all hazards, when Athena appears and forbids pursuit. It was by the will of Apollo that Orestes had come to the land of the Taurians and it was her will that he should now depart in safety. The king promises to comply with the commands of the goddess, who speeds Orestes and Iphigenia on their way.

26. Such is the plot of the play. Euripides has introduced into it much that is original. The story that Iphigenia was not sacrificed at Aulis but was rescued by Artemis and placed in the land of the Taurians was told in the *Cypria*,¹ a lost epic poem; and in the time of Herodotus, too, the Taurians worshiped a goddess known as Iphigenia, the daughter of Agamemnon, and sacrificed shipwrecked sailors to her.² The idea, however, of bringing Orestes to those regions to be sacrificed by his own sister, their mutual recognition, and the escape which follows was a brilliant thought of Euripides, and is a good example of his inventive genius. And, in fact, it was only in some such way as this that a Greek dramatist could introduce a new element into his play. Unlike the modern dramatist he was restricted in his choice of subjects to the old Greek stories familiar to everybody. His dramatic skill must be shown chiefly by the way in which he worked out his plot. If he could introduce successfully a new motive into an old story, it was a distinct gain.

In his treatment of the plot of the *Iphigenia in Tauris* Euripides follows his usual custom, introducing after the prologue a scene of moderate importance from which point our interest gradually rises until it reaches its culmination in the splendid recognition scene. This is the turn in the play, the passing from the *δύσις*, or entanglement,

¹ Cp. Proclus, *Chrestomathy* in Gaisford's *Hephaestion* I, p. 456. "Ἀρτεμις δὲ αὐτὴν ἐξαρπάσασα εἰς Ταύρους μετακομίζει καὶ ἀθάνατον ποιεῖ.

² Hdt. 4. 103; cp. Paus. I. 43. 1.

to the λύσις, or solution of the difficulties. But Euripides does not permit our interest to die away with the recognition of the brother and sister. He perceives that he cannot hold our attention to the end without new developments, and so seeks to arouse our interest again in the plot to escape and its outcome. The recognition scene is famous, and must be regarded as one of the finest in Euripides. Aristotle justly praises it. According to him that ἀναγνώρισις or recognition is best which is brought about by natural means, and such is the recognition of Iphigenia by Orestes. It was a natural thing that Iphigenia should want to send the letter. The recognition of Orestes by Iphigenia is, however, less artistic, because it is brought about by artificial means. At the close of the play the poet employs the *deus ex machina* (§ 21) ; but here, as in other plays, he might have brought about the same end by other means had he so desired.

27. The date of the *Iphigenia in Tauris* is not definitely known, but it is probable that the play was brought out about 414 or 413 B.C.¹

Date and success It must have been successful, for Euripides seems to have imitated it in the *Helena*, which appeared in 412 ; and later still he wrote an *Iphigenia at Aulis* which was brought out after his death. The way in which Aristotle repeatedly refers to the play in his *Poetics*² shows how highly he esteemed it. The criticism may perhaps be made that in the *Iphigenia in Tauris* Euripides does not excite either fear or pity in the minds of his audience, and according to Aristotle³ this was the function of tragedy. But Decharme⁴ has shown that there is a third type of tragedy which aims to excite admiration, and the *Iphigenia in Tauris* clearly belongs to this class.

28. Iphigenia was not an uncommon title for a tragedy in antiquity. Aeschylus wrote an *Iphigenia* which was the third work in a trilogy composed of the *Ἰέρειαι* or *Priestesses*, the *Θαλαμοποιοί* or *Bridal Escort*, and the *Iphigenia*.⁵ The play dealt with the story of

¹ Cp. *Proceed. Am. Philol. Assoc.* Vol. 32, p. cxxii ff.

² p. 1452 b ; 1454 a ; 1454 b ; 1455 a ; 1455 b.

³ *Poet.* p. 1449 b.

⁴ *Euripide et l'esprit de son théâtre*, p. 295 ff.

⁵ Cp. Thumen, *op. cit.*, p. 8.

the sacrifice at Aulis,¹ as did the *Iphigenia* written by Sophocles.² After the *Iphigenia in Tauris* of Euripides made its appearance, this version of the story became the favorite one. At the beginning of the fourth century B.C. the sophist Polyides wrote ^{Ancient} *Iphigenias* an *Iphigenia in Tauris* which was famous for its recognition scene. As Orestes was about to be sacrificed at the altar, he cried out that he was about to die as his sister Iphigenia had died, and so was recognized. This play is mentioned by Aristotle.³ The Latin poet Ennius apparently followed Euripides in his *Iphigenia*;⁴ but the single line preserved from the *Iphigenia* of Naevius gives no hint as to what part of the story he treated.

29. In modern times the *Iphigenia in Tauris* has been repeatedly imitated. In England we hear of an *Effegenia* acted by the boys of St. Paul's School in 1571. This was probably nothing more ^{Modern} than a translation from Euripides, as were the *Iphigenias* of ^{Iphigenias} Lady Jane Lumley (1576-77) and of George Peele (1581). But in 1700 John Dennis published an *Iphigenia* which bears very little resemblance in plot to the Greek original.

In France the first version of the story was an opera by Duché de Vaucy, published in the reign of Louis XIV.⁵ Racine published an *Iphigénie en Aulide* in 1674, and sketched the first act of an *Iphigenia* among the Taurians, which was never written.⁶ In 1757 Guimond de la Touche brought out an *Iphigénie en Tauride* which enjoyed a high reputation. Gluck's opera, *Iphigénie en Tauride*, for which Nicolas François Guilard, or Guichard, wrote the text, first appeared in 1779.

In Germany Goethe's *Iphigenie auf Tauris* stands alone. The original version, which was in prose, was brought out in 1779; the poetical version in 1786. It has been much admired because of its poetic merits; but it has very little action, and in feeling is German not Greek.

¹ Welcker, *Rh. Mus.* 5, pp. 447-466.

² Cp. Thumen, *op. cit.*, p. 8.

³ *Poet.* p. 1455 a.

⁴ Thumen, *op. cit.* p. 9; also Düntzer, *Rh. Mus.* 5, pp. 433-446.

⁵ Cp. Thumen, *op. cit.* p. 27 ff.

⁶ Cp. *Théâtre de Racine*, published by Charles Louandre, p. 727 ff.

The Italian poet Rucellai, shortly before his death in 1526, wrote an *Oreste* based upon the plot of the *Iphigenia in Tauris*, but the play does not seem to have been published until 1723. Two centuries after Rucellai, Pier Jacopo Martello (1665-1727), the inventor of the *martelliani* verse, brought out an *Ifigenia in Tauride* which enjoyed a considerable reputation.¹

30. The popularity of the *Iphigenia in Tauris* of Euripides is attested not merely by these imitations of the play, but also by the influence it exerted upon the Greek vase painters and other artists of a later period. The painters of the late red-figured vases frequently chose as their subjects scenes from the Greek drama, especially scenes from Euripides. They were followed by the decorators of Etruscan mirrors, by the wall painters of Roman times, by the sculptors who carved the ornamental scenes upon Roman sarcophagi, and by other minor artists. The scenes from the *Iphigenia in Tauris* depicted upon these various works of art are quite numerous, and may be divided into seven groups.² 1. Orestes, fainting, supported by Pylades. 2. Orestes and Pylades as prisoners before Iphigenia. 3. Preparations for the sacrifice. 4. Iphigenia about to give the letter to Pylades. 5. The recognition of Iphigenia. 6. The removal of the statue. 7. The flight. There are many slight variations in different representations of the same scene, but this is to be expected, and is due to the imagination of the different artists. On the whole it may be said that the *Iphigenia in Tauris* is as well represented in ancient art as any Greek play which has come down to modern times.³

31. The Greek theater, unlike the modern theater, was a structure

¹ Patin, *Euripide*, Vol. 2, p. 120 ff. For Martello see also Maffei, *Storia della Letteratura Italiana*, Vol. 3, p. 144 ff.

² Cp. Jacobson, *De fabulis ad Iphigeniam pertinentibus*, p. 41 ff., *De monumentis ad Iphigeniam Tauricam pertinentibus*; Vogel, *Scenen Euripideischer Tragödien in Griech. Vasengemälden*, p. 68 ff.; C. Robert, *Arch. Zeit.* 1876, pp. 133-148; J. H. Huddilston, *Greek Tragedy in Light of Vase Paint.* pp. 121-139.

³ A fuller treatment of this interesting subject lies beyond the scope of this Introduction. The writer can only refer those who desire to pursue it further to the works mentioned in the preceding note and to the references given in them.

built into the side of a hill and open to the sky. It consisted of three parts, the *θέατρον* or auditorium, the *ὀρχήστρα* or place where the chorus sang and danced and where the actors played their parts, and the stage buildings where the actors changed their costumes. The Greek theater

32. The *θέατρον* consisted of tiers of stone seats which rose one above the other from the orchestra to the top of the theater. Sometimes these seats were chiseled out of the natural rock, as in the upper rows of the theater at Athens, but where this was impossible regular rows of stone seats were built. There were stairs running from the orchestra to the top of the theater, dividing the auditorium into several wedges or sections; and a horizontal passage-way (*διάζωμα*) which divided the theater into an upper and a lower section. The seats had no backs or arms, except sometimes those in the front row, which were reserved for dignitaries; the amount of room to which each spectator was entitled was marked on the stone. θέατρον

33. The orchestra, or dancing place, was a circular space paved with slabs of stone, between the auditorium and the dressing rooms of the actors. Here the action of the play took place, the actors played their parts, and the chorus sang and danced. Most of the Greek theaters of which remains exist do not have circular orchestras because they were altered in Roman times; but it has been proved beyond dispute that the circular form was the regular one in the fifth century B.C. The best example of a theater with such a dancing place is at Epidaurus. In the orchestra there seems to have been an altar of Dionysus, called the thymele (*θυμέλη*), but where it was placed is not known. It is quite likely that its position differed in different theaters. The entrances through which the chorus made its appearance were called *πάροδοι*, and were placed near the two ends of the stage buildings. ὀρχήστρα

34. Immediately back of the orchestra was a structure, generally known as the *σκηνή* or *λογεῖον*, where the actors changed their costumes and from which they frequently made their entrance. The front wall of these stage buildings was often decorated with columns, and sometimes with statues, to add to the beauty of the theater when it was not used for scenic representations. During a play this wall was used as a background for scenery. Stage buildings

35. It is now accepted as proved by a large number of Greek scholars that there was no stage in the Greek theater of the fifth century B.C. This theory has not been established without much controversy, and there are some scholars who still oppose it, but it is, nevertheless, now very generally agreed that the great masterpieces of the Greek dramatists were produced without the aid of a stage. The Roman architect Vitruvius, who lived in the time of Augustus, describes the Greek theater as having a high stage, and remains of a stage have been found in several Greek theaters. Because of these facts, and because a stage seems to modern minds to be so essential a part of a dramatic performance, the idea that the Greeks did not have one does not seem to have occurred to any one seriously before 1884, when a German named Höpken advocated it in his doctor's dissertation. Since then the most important contributions to the subject from the archaeological side have been made by Dr. Wilhelm Dörpfeld of the German Archaeological Institute at Athens, and for that reason this theory is generally known as Dörpfeld's theory of the stage. Dörpfeld has shown that the traces of a stage which still exist in some Greek theaters date from late Greek and from Roman times. In the Roman period it was the custom to alter the old Greek theaters so as to fit them for the performances of the time, and the Roman theater had a stage.

36. Other scholars have shown that there are many passages in the extant dramas which cannot be explained on the supposition that there was a stage. In fact, some of the plays could not be produced in a theater with a stage. In the *Iphigenia in Tauris* there is one place (1068-1070, cp. 1053) which shows clearly that the chorus and the actors were on the same level. In this scene Iphigenia goes to each member of the chorus in turn, touching the hand of one and the chin of another, begging them not to reveal her plan.

37. Dörpfeld has shown further that in Asia Minor in Hellenistic times there developed a theater with a high, narrow stage which was an outgrowth from the stage buildings. During the fifth century an actor sometimes spoke from the top of the stage buildings as though from the top of a house, and this prac-

No stage.
Dörpfeld's
theory

Evidence
from
the plays

Greek
theater of
Asia Minor

tice very likely suggested the idea of having all the actors speak from this level. Dörpfeld argues that the theater of Pompey at Rome was built in imitation of the theater at Mitylene, that is, of the type usual in Asia Minor, and that this is the type of theater described by Vitruvius as the Greek theater.¹

38. The scenery employed in the Greek drama was very simple in character. There was a back scene stretched along the front of the stage buildings, and this, except in a few rare cases, remained unchanged during the play. In tragedy this back scene usually represented a palace or a temple. In addition to this there were placed near the two parodoi triangular prisms called *περίκτοι*, with scenes painted upon them. These *περίκτοι*, which were arranged upon pivots, adjoined the back scene and might be turned around to suit the occasion. In this way the scene might be slightly modified. No other scenery seems to have been employed in the time of the great dramatists. In the *Iphigenia in Tauris* the back scene represented the temple of Artemis.

39. The Greeks did, however, have several stage devices to help them in bringing out a play. The most important of these was the *ἐκκύκλημα*, a device used for representing interiors. As a Greek play was supposed to take place in the open air, some such contrivance was necessary. It consisted of a platform upon wheels which was rolled out from the back scene. In this way the bodies of heroes who had lost their lives might be shown. No character could be slain in the Greek theater.

40. Another device often employed was the *μηχανή*, a sort of crane, by which characters might be made to appear in the air. Gods were frequently introduced by this means, although they sometimes spoke from the top of the stage buildings.

¹ For Dörpfeld's views cp. Dörpfeld und Reisch, *Das Griechische Theater*; also *Mittheil. des Kaiserlich. Deut. Arch. Instituts zu Athen*, 22 (1897), p. 439 ff.; 23 (1898), p. 326 ff.; 24 (1899), p. 310 ff. For the arguments in favor of a stage cp. Haigh, *Attic Theatre*, 2d ed., p. 104 ff., especially pp. 169-198. For a full discussion of the subject see the articles mentioned by Haigh in the Preface to his *Attic Theatre*.

41. There was always one entrance from the back scene ; sometimes there were three. The actors might enter through these doors if their parts permitted, or through the *parodoi* through which the chorus came in. In entering and leaving, however, certain conventionalities were observed. If an actor came in from the spectator's right, he was supposed to have come from the city or the harbor ; if from the left, he was supposed to have come from the country. This custom arose from the situation of the theater at Athens. The spectators could look off on the right to the sea, and on the left to the country below Mount Hymettus. The road to the market place, too, lay to the right. This practice was followed both in exits and in entrances. In some theaters there were special entrances for ghosts or deities of the lower world, as in the theater at Eretria, where an underground passage-way leads from the stage buildings out into the orchestra.

42. The price of admission to the theater at Athens was two obols (six cents), which was the price of all the seats except those reserved for officials and other distinguished persons. Until the latter part of the fifth century B.C. every man paid for his own seat, but after that date if a citizen was too poor to purchase a seat himself, the state gave him a sum sufficient to enable him to do so. The tickets were usually small disks of lead stamped with some suitable symbol. The actual sale of seats was not managed by the state, but the privilege was let out for a fixed amount to some man who made what he could out of it. He was not permitted, however, to raise the price of admission, and was obliged to keep the theater in repair.

43. As has been said above, the Greeks looked upon the presentation of plays as part of a religious celebration. It was one way in which honor might be shown the god Dionysus. Hence it was the custom at Athens to bring out the plays but twice a year ; that is, at the two most important festivals of the god. These festivals were the *Lenaea*, celebrated in the month of *Γαμηλιών* (January-February), and the Great Dionysia, celebrated in *Ἑλαφβολιών* (March-April). Of these the Great Dionysia was by far the most important. It lasted at least five days, during three of which plays were brought out continuously, beginning early in the morning and lasting

most of the day. During the fifth century B.C. at each celebration of the Great Dionysia three tragic tetralogies, each consisting of three tragedies and a satyr drama, and three comedies were brought out. These were all new plays. The Greek dramatist wrote his play for one presentation only, although no doubt the plays were repeated in the smaller towns; and in Athens in the fourth century it became the custom to present one old play in addition to the new ones. The order in which the plays were brought out is not known, but during the fifth century some of the tragedies are known to have preceded the comedies. Perhaps one tragic tetralogy and one comedy were brought out each day. The Lenaea was a much less important festival than the Great Dionysia and not very much is known about it. Comedy flourished there rather than tragedy, but at least two tragic poets are known to have exhibited trilogies on one occasion at a Lenaeian festival in the fifth century.

44. When a tragic poet had composed a tetralogy and desired to have it brought out, he first took the plays to the Archon Eponymus, if he wished to produce them at the Great Dionysia, or to the Archon Basileus, if they were to appear at the Lenaea. The bringing out of a play The archon read the plays of all candidates and then selected the three tetralogies which seemed to him to be best. He was then said to give a chorus (*χορὸν διδόναι*) to the three successful poets. This means that he assigned to each poet a choregus (*χορηγός*) whose duty it was to select and pay the fifteen men who took the part of the chorus, to provide an instructor for them, and a place for their rehearsals, to pay the salary of the flute-player, and likewise for the costumes of the chorus and of the mute characters. It is apparent at once that this must have been a heavy tax, and it was, in fact, one of the special taxes levied upon wealthy citizens. The state paid the actors and furnished their costumes.

45. In the early part of the fifth century the poet could select his own chief actor, but later on, the state chose the three best actors or protagonists, and they were assigned to the poets by lot. The actors Each protagonist, however, chose his two subordinate actors, the deuteragonist and the tritagonist. As there were but three speaking actors in a Greek play, all the parts were distributed among

them. The only exception to this was where one of the mute characters, especially a child, uttered a word or two. In the *Iphigenia in Tauris* the parts might be assigned in this way: Protagonist: Iphigenia, Messenger; Deuteragonist: Orestes, Thoas; Tritagonist: Pylades, Herdsman, Athena. In line 1222 the parts of Orestes and Pylades are taken by silent characters.

46. When the actors and chorus had been properly trained, in early times by the poet himself, but later by a professional instructor, a few days before the festival a ceremony known as the proagon (προ-
προαγών αγών) was held. This took place in the Odeum, where the poets, actors, and members of the chorus were introduced to the people. The actors on this occasion appeared without masks and wore golden crowns.

47. At the actual performance of the plays in the theater there were present among the audience, seated in special seats, ten judges.

Judges They were chosen by lot from men previously nominated, and took an oath to judge impartially. When the plays were over, each judge put his vote into an urn. From these votes the presiding archon then drew five, and thus decided which poet had been successful. This rather complex system was resorted to in order to guard against corruption and to insure a just verdict.

48. When the decision was announced, the successful poet and the choregus were led into the theater and crowned with garlands. The
Prizes poet received, in addition, a money prize, and after the middle of the fifth century there was a prize for the successful protagonist. It is not known whether the choregus received a prize or not. In the dithyrambic contests the victorious choregus received a tripod.

49. The costume of a tragic actor naturally depended to a considerable extent upon the character which he was representing; but
Costume there were, besides, certain conventionalities in his dress. He wore garments similar to those worn by the Greeks in everyday life, but longer and more flowing, with bright colors where they were appropriate. He wore also a boot with a thick sole of wood, called κόθορνος or ἐμβάτης and a high mask (πρόσωπον) usually made of linen, which covered the whole of the head. The object of

the thick-soled boot and the high mask was to add to the height of the actor, and, naturally, he had to be padded to retain his proper proportions. The result of such costuming must have been to produce a figure which was very ungainly when seen near at hand, although much of this awkwardness would disappear when seen at a distance. The same may be said of the mask. When seen from the back seats of the theater, it would lose its grotesque character and give facial expression to the actor, which he would not otherwise have.

50. A Greek tragedy, although it was not divided into acts as a modern play, was always constructed in such a way that it had certain well marked divisions. A play regularly constructed had nine parts. The names of these, with the lines of the *Iphigenia in Tauris*, which correspond to them, are as follows : 1. πρόλογος 1-122 ; 2. πάροδος 123-235 ; 3. ἐπεισόδιον πρῶτον 236-391 ; 4. στάσιμον πρῶτον 392-466 ; 5. ἐπεισόδιον δεύτερον 467-1088 ; 6. στάσιμον δεύτερον 1089-1152 ; 7. ἐπεισόδιον τρίτον 1153-1233 ; 8. στάσιμον τρίτον 1234-1283 ; 9. ἔξοδος 1284-1499.

Structure
of a Greek
tragedy

51. The greater part of a Greek play is written in iambic trimeter meter. This is the regular meter of the dialogue although the trochaic tetrameter catalectic is sometimes used for short scenes, as in *Iphigenia in Tauris*, 1203-1233. The chorus usually enters and leaves with an anapaestic measure. The rest of the play is lyric in character and the meters used are lyric meters. The stasima are always written in logaoedic verse. It follows then, as might be supposed, that three methods of delivery were employed in a Greek tragedy. The iambic trimeter lines were spoken ; the trochaic tetrameter lines were recited to the music of the flute, as were probably the regular anapaests ; the lyric anapaests, the dochmiacs, and logaoedic lines were sung to flute music.

Meters

52. There follow below metrical schemes of all the lines in the play except the iambic trimeters, the trochaic tetrameters and the anapaests. Lines 123-235 are lyric anapaests which differ from regular anapaests chiefly in permitting an incomplete foot to end any line. The proceleusmatic, or foot of four short syllables, may also be used in this meter. Examples of this are found in lines 184, 197, 213, 220, 231, and 232.

Metrical
schemes

FIRST STASIMON 392-455

στρ. α'

395 $\angle \cup \cup | \angle | \angle \cup \cup | \angle \cup \cup | \angle \cup | \angle -$
 $\cup : \angle | \cup \cup \cup | \angle \cup \cup | \angle \cup | \angle \wedge$
 $- : \cup \cup \cup | \angle \cup | \cup \cup \cup | \angle \cup | \angle | \angle \wedge$
 $\cup \cup : \angle \cup \cup | \angle \cup$
 $\angle - | \angle \cup \cup | \angle | \angle \wedge$
 400 $\cup : \angle \cup | \cup \cup \cup | \angle \cup | \angle \cup \cup | \angle \cup | \angle \wedge$
 $\cup : \angle \cup | \angle | \angle | \angle \wedge$
 $- : \angle \cup \cup | \angle \cup | \angle | \angle \wedge$
 $\cup : \angle \cup \cup | \angle \cup \cup | \angle \cup | \angle \cup | \angle \cup | \angle -$
 $\angle | \angle | \angle | \angle \wedge$
 405 $\angle - | \angle \cup \cup | \angle \cup | \angle \wedge$
 $\angle - | \angle \cup \cup | \angle | \angle \wedge$

ἀντ. α'

410 $\angle \cup \cup | \angle | \angle \cup \cup | \angle \cup \cup | \angle \cup | \angle -$
 $- : \angle | \cup \cup \cup | \angle \cup \cup | \angle \cup | \angle \wedge$
 $- : \cup \cup \cup | \angle \cup | \cup \cup \cup | \angle \cup | \angle | \angle \wedge$
 $\cup \cup : \angle \cup \cup | \angle \cup$
 $\angle - | \angle \cup \cup | \angle | \angle \wedge$
 $\cup : \angle \cup | \angle \cup \cup | \angle \cup | \cup \cup \cup | \angle \cup | \angle \wedge$
 415 $\cup : \angle \cup | \angle | \angle | \angle \wedge$
 $- : \angle \cup \cup | \angle \cup | \angle | \angle \wedge$
 $\cup : \angle \cup \cup | \angle \cup \cup | \angle \cup | \angle \cup | \angle \cup | \angle \cup$
 $\angle | \angle | \angle | \angle \wedge$
 420 $\angle - | \angle \cup \cup | \angle \cup | \angle \wedge$
 $\angle - | \angle \cup \cup | \angle | \angle \wedge$

στρ. β'

$\angle \cup | \angle - | \angle \cup \cup | \angle \wedge$
 $\angle | \angle \cup \cup | \angle \cup | \angle -$
 $\angle | \angle \cup \cup | \angle | \angle \wedge$
 425 $\cup : \cup \cup \cup | \angle \cup | \cup \cup \cup | \angle \cup | \angle | \angle \wedge$
 $\cup \cup : \angle \cup | \angle | \angle \wedge$
 $\cup : \angle | \angle - | \angle \cup \cup | \angle \wedge$
 $\angle | \angle - | \cup \cup \cup | \angle \wedge$
 $\angle | \angle \cup | \angle \cup \cup | \angle \wedge$
 430 $\angle | \angle \cup | \angle \cup \cup | \angle \wedge$

828-899, omitting iambic trimeters

828	υ : ∠ υ ∠ υ ∠ υ υ ∠ ∆	log.
	υ υ υ υ υ υ ∠	doch.
830	— υ υ — υ ∠	"
831-833	iamb. trim.	
	υ υ υ υ υ υ υ υ υ υ υ — υ ∠	doch.
835	υ υ υ — υ ∠ υ υ υ — υ ∠	"
836	iamb. trim.	
	υ ∠ — υ ∠ υ ∠ — υ ∠	doch.
840	υ ∠ υ υ υ ∠	"
841	iamb. trim.	
	υ υ υ — υ ∠ υ υ υ — υ ∠	doch.
843	iamb. trim.	
	— υ υ — υ ∠	doch.
845	υ : ∠ υ ∠ υ υ ∠ υ ∠ υ ∠ υ ∠ ∆	log.
	υ ∠ — υ ∠	doch.
	υ υ υ — υ ∠ υ υ υ — υ ∠	"
	υ υ : ∠ υ υ ∠ υ ∠ ∆	log.
	— υ υ — υ ∠ υ ∠ — υ ∠	doch.
850-851	iamb. trim.	
	υ ∠ υ υ υ ∠ υ υ υ — υ ∠	doch.
	υ ∠ — υ ∠ υ υ υ — υ ∠	"
855	iamb. trim.	
	υ υ υ — υ ∠ — υ υ — υ ∠	doch.
	— υ υ — — ∠	"
	υ υ υ — υ ∠	doch.
860	υ υ υ — υ ∠ υ υ υ — υ ∠	"
	— : ∠ υ ∠ υ ∠ ∆	log.
862	iamb. trim.	
	υ : υ υ υ υ υ υ ∠ υ υ υ υ	log.
865	∠ υ ∠ — ∠ υ ∠ ∆	"
866	iamb. trim.	
	∠ υ ∠ υ ∠ υ ∠ ∆	log.
	— υ υ — — ∠ — ∠ — υ ∠	doch.
870	— ∠ — — ∠ — υ υ υ υ υ υ	"
	υ υ υ υ υ υ υ υ υ υ υ — υ ∠	"
	υ ∠ — υ ∠	"
	∠ υ ∠ — ∠ υ ∠ —	log.
	∠ υ ∠ — ∠ υ ∠ —	"
875	υ υ : ∠ υ υ ∠ υ υ ∠ ∆	"
	υ υ υ υ υ υ υ ∠ υ υ υ — — ∠	doch.
	υ υ υ — — ∠	"

880	υ υ : ∠ υ υ ∠ υ υ ∠ Λ υ ∠ — υ υ υ — υ υ — — ∠ υ υ υ — — ∠ υ υ : ∠ υ υ ∠ υ υ ∠ υ υ ∠ υ	log. doch. “ log.
885	— υ υ — — ∠ υ υ : ∠ υ υ ∠ υ υ ∠ υ υ ∠ υ ∠ υ υ ∠ υ υ ∠ — ∠ υ υ ∠ υ υ ∠ —	doch. log. “
890	υ υ υ — υ ∠ — υ υ — υ ∠ υ ∠ — — ∠ υ : ∠ υ υ ∠ ∠ Λ	doch. “ log.
895	υ υ : ∠ υ υ ∠ υ υ ∠ υ υ ∠ Λ υ : ∠ υ υ ∠ ∠ Λ υ υ : υ υ υ ∠ υ υ ∠ Λ υ ∠ — υ ∠ υ ∠ — υ ∠ υ ∠ — υ ∠	“ “ “ doch. “

SECOND STASIMON 1089-1151

στρ. α'

1090	∠ — ∠ υ υ ∠ υ υ ∠ Λ ∠ — ∠ υ υ ∠ υ υ ∠ Λ υ υ υ ∠ υ υ ∠ ∠ Λ ∠ υ υ ∠ υ υ ∠ υ υ ∠ Λ υ υ υ ∠ υ υ ∠ υ υ ∠ ∠ ∠ Λ υ : ∠ ∠ υ υ ∠ υ υ ∠ Λ	
1095	∠ — ∠ υ υ ∠ ∠ Λ υ : ∠ ∠ — ∠ υ υ ∠ Λ υ : ∠ ∠ υ ∠ υ υ ∠ Λ ∠ υ υ ∠ υ υ ∠ υ υ ∠ Λ ∠ — ∠ υ ∠ υ υ ∠ Λ — : ∠ — ∠ υ υ ∠ — ∠ Λ ∠ υ ∠ υ υ ∠ ∠ Λ ∠ ∠ — ∠ υ υ ∠ Λ — : ∠ ∠ — ∠ υ υ ∠ Λ ∠ υ υ ∠ υ υ ∠ υ υ ∠ Λ ∠ — ∠ υ υ ∠ ∠ Λ	
1100		
1105		

ἀντ. α'

∠ — ∠ υ υ ∠ υ υ ∠ Λ ∠ υ ∠ υ υ ∠ υ υ ∠ Λ υ υ υ ∠ υ υ ∠ ∠ Λ ∠ υ υ ∠ υ υ ∠ υ υ ∠ Λ	
--	--

1110 ὀ υ υ | ἄ υ υ | ἄ υ | ἄ | ἄ | ἄ Ἀ
 υ : ἄ | ἄ υ υ | ἄ υ | ἄ Ἀ
 ἄ — | ἄ υ υ | ἄ | ἄ Ἀ
 ἄ υ | ἄ υ υ | ἄ υ | — Ἀ
 υ : ἄ | ἄ υ υ | ἄ υ | ἄ Ἀ
 1115 ἄ υ υ | ἄ υ υ | ἄ υ | ἄ Ἀ
 ἄ — | ἄ υ | ἄ υ υ | ἄ Ἀ
 — : ἄ υ | ἄ υ υ | ἄ — | ἄ Ἀ
 ἄ υ | ἄ υ υ | ἄ | ἄ Ἀ
 ἄ | ἄ — | ἄ υ υ | ἄ Ἀ
 1120 ὀ υ : ἄ | ἄ — | ἄ υ υ | ἄ Ἀ
 ὀ υ υ | ἄ υ υ | ἄ υ | ἄ Ἀ
 ἄ — | ἄ υ υ | ἄ | ἄ Ἀ

στρ. β'

ἀντ. β'

	ἄ υ ἄ υ υ ἄ — ἄ Ἀ	ἄ υ ἄ υ υ ἄ — ἄ Ἀ	
	ἄ — ἄ υ υ ἄ υ ἄ —	ἄ — ἄ υ υ ἄ υ ἄ —	
1125	ἄ — ἄ υ ἄ υ υ ἄ Ἀ	ἄ — ἄ υ ἄ υ υ ἄ Ἀ	1140
	ὀ υ υ ἄ — ἄ — ἄ Ἀ	ὀ υ υ ἄ — ἄ — ἄ Ἀ	
	ἄ ἄ υ υ ἄ — ἄ Ἀ	ἄ ἄ υ υ ἄ — ἄ Ἀ	
	υ : ἄ ἄ υ ἄ υ υ ἄ Ἀ	υ : ἄ ἄ — ἄ υ υ ἄ Ἀ	
	ὀ υ υ ἄ υ υ ἄ υ ἄ Ἀ	ἄ υ υ ἄ υ υ ἄ υ ἄ Ἀ	
1130	υ : ἄ ἄ — ἄ υ υ ἄ Ἀ	ὀ υ υ ἄ — ἄ υ υ ἄ Ἀ	1145
	ἄ υ ἄ — ἄ υ υ ἄ Ἀ	ἄ υ ἄ υ ἄ υ υ ἄ Ἀ	
	υ υ : ἄ ἄ υ ἄ υ ἄ Ἀ	υ υ : ἄ ἄ υ υ ἄ — ἄ Ἀ	
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ΕΥΡΙΠΙΔΟΥ

ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΤΡΟΙΣ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΙΦΙΓΕΝΕΙΑ
ΟΡΕΣΤΗΣ
ΠΥΛΛΑΔΗΣ
ΧΟΡΟΣ

ΒΟΤΚΟΛΟΣ
ΘΟΑΣ
ΑΓΓΕΛΟΣ
ΑΘΗΝΑ

ΥΠΟΘΕΣΙΣ ΙΦΙΓΕΝΕΙΑΣ ΤΗΣ ΕΝ ΤΑΤΡΟΙΣ

Ὁρέστης κατὰ χρησμὸν ἐλθὼν εἰς Ταύρους τῆς Σκυθίας μετὰ Πυλάδου παρακινήθεις τὸ παρ' αὐτοῖς τιμώμενον τῆς Ἀρτέμιδος ξόανον ὑφελέσθαι προηρεῖτο. προελθὼν δ' ἀπὸ τῆς νεῶς καὶ φανείς, ὑπὸ τῶν ἐντοπίων ἅμα τῷ φίλῳ συλληφθεὶς ἀνήχθη κατὰ τὸν παρ' αὐτοῖς ἐθισμὸν, ὅπως τοῦ τῆς Ἀρτέμιδος ἱεροῦ σφάγιον γένωνται. τοὺς γὰρ καταπλεύσαντας ξένους 5 ἀπέσφαττον. . . .

ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Ταύροις τῆς Σκυθίας· ὁ δὲ χορὸς συνέστηκεν ἐξ Ἑλληνίδων γυναικῶν, θεραπαινίδων τῆς Ἰφιγενείας. προλογίζει δὲ ἡ Ἰφιγένεια.

ΕΥΡΙΠΙΔΟΥ

ΙΦΙΓΕΝΕΙΑ Η ΕΝ ΤΑΥΡΟΙΣ

ΙΦ. Πέλοψ ὁ Ταντάλειος ἐς Πῖσαν μολὼν
θοαῖσιν ἵπποις Οἰνομάου γαμῆ κόρην,

The scene is laid in the Crimea. In the foreground and to the right is a barren, rocky shore. In the center, not far from the sea, stands a Doric temple. Iphigenia enters from the temple in the dress of a priestess. Time: the morning as commonly in Greek tragedies (cp. l. 151).

Πρόλογος 1-122

1. As frequently happens in the prologues of Euripides, the speaker begins by giving an account of her family. Tantalus was the mortal who became so intimate with the gods that he was admitted to their banquets, but unable to bear his good fortune he tried to test their omniscience by serving up to them the flesh of his son Pelops. For this he was punished in Hades with constant hunger and thirst. According to one version of the story a stone which constantly threatened to

fall was suspended over his head, cp. Eur. *Or.* 4 ff., and Pind. *Ol.* 1. 59. Pelops was restored to life by Poseidon and became one of the chief heroes of Greek mythology. Oenomaus, king of Pisa in Elis, had been warned by an oracle that he would be slain by his daughter's husband. He therefore challenged all suitors for her hand to a chariot race, one of the conditions of which was that the defeated man should lose his life. In this way thirteen men had perished (Pind. *Ol.* 1. 81), but Pelops bribed Myrtilus, the charioteer of Oenomaus, to remove the linch-pins of his chariot and so defeated and slew him and won Hippodamia for his bride. The Olympic games were said to have originated with this race. According to one story the course was from Pisa to Corinth. The preparations for the start formed the subject of the sculptures in the east pediment of

ἐξ ἧς Ἀτρεὺς ἐβλασθεν · Ἀτρώς δ' ἄπο
 Μενέλαος Ἀγαμέμνων τε · τοῦ δ' ἔφυν ἐγώ,
 τῆς Τυνδαρείας θυγατρὸς Ἰφιγένεια παῖς, 5
 ἣν ἀμφὶ δίναις ἄς θάμ' Εὐριπος πυκναῖς
 αὔραις ἐλίσσων κυανέαν ἄλα στρέφει,
 ἔσφαξεν Ἑλένης εἵνεχ', ὡς δοκεῖ, πατὴρ
 Ἀρτέμιδι κλειναῖς ἐν πτυχαῖσιν Αὐλίδος.
 ἐνταῦθα γὰρ δὴ χιλίων ναῶν στόλον 10
 Ἑλληνικὸν συνήγαγ' Ἀγαμέμνων ἄναξ,

the temple of Zeus at Olympia, and likewise of the reliefs on the south side of the treasury of the Cnidians (?) at Delphi. The first line and a half of the play are quoted by Aristophanes, *Frogs* 1232 f. 2. **θοαῖσιν ἵπποις**: The horses were given to Pelops by Poseidon (Pind. *Ol.* 1. 90). The use of the feminine is regular. Mares were more often driven in spans than horses; cp. l. 192; also Eur. *Phoen.* 3 **θοαῖς ἵπποισιν ἐλίσσων φλόγα**, etc. — **Οἶνομάου**: a case of synizesis, *auu* pronounced as one syllable. — **γαμέι**: the present tense, as frequently in narration; cp. GMT. 33.

3. **Ἀτρεὺς**: with *ᾱ*, but *Ἀτρώς* with *ᾱ̄*. A mute followed by a liquid may or may not make position. Attic usually, in distinction from Epic, allows shortening. 4. **τοῦ**: the article is frequently used as a pronoun in tragedy. 5. **Τυνδαρείας**: cp. *Ταντάλειος* l. 1, *Ἀγαμεμόνιον* l. 170, etc., also Tennyson, "a Niobe daughter." For the ending cp. HA. 566 a. Iphigenia was the daughter of Clytem-

nestra, the daughter of Tyndareus. 6. *Whom, about the eddies which the Euripus churns, whirling the dark blue sea with constant breezes, my father slew, etc.* A relative clause within a relative clause; *ᾱς* is the object of *στρέφει*; cf. l. 1103. — **ἀμφί**: not used with the dat. in prose. The Euripus is the narrow strait between Euboea and the mainland of Greece. At its narrowest part, at Chalcis, it was spanned in antiquity, as it is today, by a bridge. The current was noted for its swiftness, and at times even now it is so violent that it is avoided by steamers. 8. **Ἑλένης εἵνεχ'**: because the object of the expedition was to bring back Helen. — **ὡς δοκεῖ**: *as he thought*. 9. **ἐν πτυχαῖσιν Αὐλίδος**: the fleet was becalmed at Aulis in Boeotia, a town facing the island of Euboea, from which it was separated by the Euripus; cp. Eur. *El.* 1022 *πρυμνοῦχον Αὐλιν*, *Aulis delaying the ships*; also Aesch. *Agam.* 183 ff. — **κλειναῖς**: *i.e.* made so by the stay of the fleet there.

τὸν καλλίνικον στέφανον Ἰλίου θέλων
 λαβεῖν Ἀχαιοὺς, τοὺς θ' ὑβρισθέντας γάμους
 Ἑλένης μετελθεῖν, Μενέλεω χάριν φέρων.
 δεινῆς τ' ἀπλοίας πνευμάτων τ' οὐ τυγχάνων, 15
 ἐς ἔμπυρ' ἦλθε, καὶ λέγει Κάλχας τάδε·
 ὦ τῇσδ' ἀνάσσων Ἑλλάδος στρατηγίας,
 Ἀγάμεμνον, οὐ μὴ ναῦς ἀφορμίσῃ χθοινός,
 πρὶν ἂν κόρην σὴν Ἰφιγένειαν Ἄρτεμις
 λάβῃ σφαγεῖσαν· ὅ τι γὰρ ἐνιαυτὸς τέκοι 20
 κάλλιστον, εὖξω φωσφόρῳ θύσειν θεᾷ.
 παῖδ' οὖν ἐν οἴκοις σὴ Κλυταιμνήστρα δάμαρ
 τίκτει, τὸ καλλιστεῖον εἰς ἔμ' ἀναφέρων,
 ἣν χρή σε θῦσαι. καί μ' Ὀδυσσέως τέχναι

12. Cp. Eur. *Sup.* 315 πόλει παρόν σοι στέφανον εὐκλείας λαβεῖν *when it was possible for you to win a crown of glory for the city.* 14. μετελθεῖν: *avenge.* — χάριν φέρων: *i.e.* χαριζόμενος, cp. Andoc. *de Red.* 24 ὕστερον ἀφείλεσθε χάριν ἐτέρῳ φέροντες *you later on took away, gratifying another.* 15. ἀπλοίας: understand τυγχάνων alone, without the negative. 16. ἐς ἔμπυρ' ἦλθε: *resorted to burnt offerings*, a common means of divination; cp. Eur. *Phoen.* 1255. — Calchas was the renowned soothsayer who accompanied the Greeks to Troy; cp. Hom. A 69 ff. Κάλχας Θεστορίδης, οἰωνοπόλων ὃχ' ἄριστος | ὃς ἤδη τά τ' ἐόντα τά τ' ἐσσόμενα πρό τ' ἐόντα, | καὶ νήεσσ' ἠγήσατ' Ἀχαιῶν Ἴλιον εἶσω | ἣν διὰ μαντοσύνην, τήν οἱ πόρε Φοῖβος Ἀπόλλων. 18. οὐ μὴ ναῦς ἀφορμίσῃ: οὐ μὴ is used with the

subjunctive to express an emphatic future negation (GMT. 295); cp. Soph. *El.* 1029 οὐ ποτ' ἐξ ἐμοῦ γε μὴ πάθῃς τόδε, *you shall never suffer this at my hands.* 21. The vow had of course been made long before. — φωσφόρῳ θεᾷ: *i.e.* Artemis. The goddess was frequently worshiped under this name and under others indicating her character as a goddess of light. 23. τὸ καλλιστεῖον ff.: thrown in parenthetically by Iphigenia. She was the fairest thing born that year in the home of Agamemnon. 24. Ὀδυσσέως τέχναι: in *Iph. Aul.* 98 ff. Euripides makes Agamemnon, at the instigation of Menelaus, send a letter to Argos saying that Achilles is unwilling to sail unless Iphigenia becomes his bride. Calchas and Odysseus are also said to know of the plan (107);

μητρὸς παρείλонт' ἐπὶ γάμοις Ἀχιλλέως. 25
 ἐλθούσα δ' Αὐλίδ' ἢ τάλαιν' ὑπὲρ πυρᾶς
 μεταρσία ληφθεῖς' ἐκαινόμην ξίφει·
 ἀλλ' ἐξέκλεψεν, ἔλαφον ἀντιδοῦσά μου,
 Ἄρτεμις Ἀχαιοῖς, διὰ δὲ λαμπρὸν αἰθέρα
 πέμψασά μ' ἐς τήνδ' ὄκισεν Ταύρων χθόνα, 30
 οὗ γῆς ἀνάσσει βαρβάροισι βάρβαρος
 Θόας, ὃς ὠκὺν πόδα τιθεῖς ἴσον πτεροῖς
 ἐς τοῦνομ' ἦλθε τόδε ποδωκείας χάριν.

but Agamemnon regrets what he has done and sends a second letter urging Clytemnestra to keep Iphigenia at home. In Eur. *Hec.* 218 ff. it is Odysseus who takes Polyxena away from Hecuba to sacrifice her.

25. ἐπὶ γάμοις Ἀχιλλέως: Euripides apparently takes this part of the story from the *Cypria*, a lost epic poem; cp. Proclus, in Gaisford's *Hephaestion*, Vol. 1, p. 455.

26. Αὐλίδ': for the prose εἰς Αὐλίδα. The omission of the preposition after verbs of motion is common in poetry.

27. μεταρσία ληφθεῖς': *raised on high*. — ἐκαινόμην: *I was to be slain*. The imperfect sometimes denotes likelihood or danger in past time; cp. GMT.

38. — With 27–30 cp. Il. 783–786. 28 f. Cp. Eur. *Frag.* 851 (Nauck): ἔλαφον δ' Ἀχαιῶν χερσὶν ἐνθήσω φίλαις | κερούσσαν, ἣν σφάζοντες

αὐχῆσουσι σὴν σφάζειν θυγατέρα and *I will place in the hands of the Greeks a horned deer which they will slay and boast that they are slaying thy daughter*. Cp. also Eur. *Iph. Aut.* 1587 ff. 30. πέμψασά μ': *escorting*

me. πέμπω may mean to *accompany* as well as to *send*. 31. βαρβάροισι:

the dat. of advantage is very common in Greek poetry. 32. πόδα τιθεῖς:

cp. Eur. *Andromeda*, *Frag.* 123 διὰ μέσον γὰρ αἰθέρος τέμνων κέλευθον πόδα τίθημι ὑπόπτερον *for through the midst of the air cutting a way I ply my winged foot*. Cp. also l. 752.

33. *I.e.* Thoas was so called because he was θοός. Euripides is fond of such etymologies, sometimes giving them correctly and sometimes incorrectly; cp. Eur. *Ion* 831 Ἴων, ἰόντι δῆθεν ὅτι συνήντητο *Ion because, forsooth, he met him as he was going*; also *Ion* 661 f.; cp. Eur. *Hel.* 13 f.:

καλοῦσιν αὐτὴν Θεονόην· τὰ θεῖα γὰρ τὰ τ' ὄντα καὶ μέλλοντα πάντ' ἥπιστατο.

They call her Theonoe, for she understood all things divine both present and future; also Eur. *Troad.* 13 f.:

ἔθεν πρὸς ἀνδρῶν ὑστέρων κεκλήσεται δούρειος ἵππος, κρυπτὸν ἀμπισχῶν δόρυ.

Whence it shall be called by men of later time the wooden (δούρειος) horse, because it contained a hidden band

ναοῖσι δ' ἐν τοῖσδ' ἱερέαν τίθησί με,
 ὅθεν νόμοισι τοῖσιν ἥδεται θεὰ 35
 Ἄρτεμις ἑορτῆς, τοῦνομ' ἧς καλὸν μόνον, —
 τὰ δ' ἄλλα σιγῶ, τὴν θεὸν φοβουμένη.
 θύω γὰρ ὄντος τοῦ νόμου καὶ πρὶν πόλει,
 ὃς ἂν κατέλθῃ τήνδε γῆν Ἑλλην ἀνήρ.
 κατάρχομαι μὲν, σφάγια δ' ἄλλοισιν μέλει 40
 ἄρρητ' ἔσωθεν τῶνδ' ἀνακτόρων θεᾶς.
 ἅ καὶνὰ δ' ἤκει νύξ φέρουσα φάσματα,
 λέξω πρὸς αἰθέρ', εἴ τι δὴ τόδ' ἔστ' ἄκος.
 ἔδοξ' ἐν ὕπνῳ τῇσδ' ἀπαλλαχθεῖσα γῆς

(δόρυ); etc., etc. Cp. Shakespeare, *Cymbeline*, Act 4, Sc. 5:

Thou, Leonatus, art the lion's whelp;
 The fit and apt construction of thy name,
 Being Leo-natus, doth import so much:
 [*To Cymbeline*] The piece of tender air,
 thy virtuous daughter
 Which we call *mollis aer*; and *mollis aer*
 We term it *mulier*: [*To Posthumus*]
 which *mulier* I divine
 Is thy most constant wife; etc.

The word Θόας is found as a horse's name on an old Corinthian vase found in Aegina (*Ath. Mitth.* 1899, p. 370). — *χάριν*: is equiv. to *ἔνεκα*, HA. 719a; G. 1060; B. 418.

34. *τίθησί με*: Ἄρτεμις is understood as the subject. The mention of Thoas is thrown in parenthetically.
 35. *In consequence of which the goddess Artemis enjoys those rights of festival, the name of which alone is fair, but the rest, — I am silent because I fear the goddess*; cp. 380 ff.

The meaning seems to be that Artemis is better pleased with the offerings made her, because Iphigenia is the priestess in the temple. — *τοῖσιν*: here has a demonstrative force.
 37. *θεόν*: in Attic the regular form for the fem. as well as for the masc.
 38. *πρὶν*: an adv. *formerly* (cp. 344), i.e. before she came to the land of the Taurians. 40. *κατάρχομαι*: i.e. *begin the holy rites*; cp. 56 ff. 43. By telling her dream to the air Iphigenia hopes to relieve her mind, cp. Eur. *Med.* 56 ff., where the nurse says:

ἐγὼ γὰρ ἐς τοῦτ' ἐκβέβηκ' ἀλγηδόνας
 ὥσθ' ἔμερδς μ' ὑπῆλθε γῆ τε κούρανῶ
 λέξαι μολούσῃ δεῦρο Μηδείας τύχας.

For I have come to such a pitch of grief that a longing has come upon me to come forth here and tell to earth and heaven the fortunes of Medea; cp. also Eur. *Andr.* 91 ff.
 44. *ἔδοξ'*: i.e. *ἔδοξα*.

οἰκεῖν ἐν Ἄργει, παρθένοισι δ' ἐν μέσαις 45
 εὔδειν, χθονὸς δὲ νῶτα σεισθῆναι σάλῳ,
 φεύγειν δὲ κᾶξω στᾶσα θριγκὸν εἰσιδεῖν
 δόμων πίτνοντα, πᾶν δ' ἐρείψιμον στέγος
 βεβλημένον πρὸς οὔδας ἐξ ἄκρων σταθμῶν.
 μόνος δ' ἐλείφθη στῦλος, ὡς ἔδοξέ μοι, 50
 δόμων πατρώων, ἐκ δ' ἐπικράνων κόμας
 ξανθὰς καθεῖναι, φθέγμα δ' ἀνθρώπου λαβεῖν,
 κἀγὼ τέχνην τήνδ' ἣν ἔχω ξενοκτόνον
 τιμῶσ' ὑδραίνειν αὐτὸν ὡς θανούμενον,
 κλαίουσα. τοῦναρ δ' ὦδε συμβάλλω τόδε · 55
 τέθνηκ' Ὀρέστης, οὗ κατηρξάμην ἐγώ.
 στῦλοι γὰρ οἴκων εἰσὶ παῖδες ἄρσενες ·
 θνήσκουσι δ' οὓς ἂν χέρνιβες βάλωσ' ἐμαί.
 νῦν οὖν ἀδελφῶ βούλομαι δοῦναι χοὰς 61

οὐδ' αὖ συνάψαι τοῦναρ ἐς φίλους ἔχω · 59
 Στροφίῳ γὰρ οὐκ ἦν παῖς, ὅτ' ὠλλύμην ἐγώ.

45. Ἄργει: the poet uses Argos and Mycenae synonymously. 47. κᾶξω: καὶ ἔξω. 48. πίτνοντα: πίτνω is used for πίπτω when the poet wishes to make the first syllable short. 50 f. Iphigenia dreams that the one column of her father's palace, which she sees still standing after the earthquake, assumes human shape and then is duly sacrificed. 52. Cp. Hom. ζ 230 f.

καὶ δὲ κάρητος

οὔλας ἦκε κόμας, ὑακινθίνῳ ἄνθει ὁμοίως,

And she let down from his head curly locks like the hyacinth. — ξανθὰς: the Greeks, who were a dark-haired race,

admired light hair and usually spoke of their gods and heroes as light-haired, cp. l. 1237. — καθεῖναι: the infin. because of the influence of ἔδοξε in l. 50. 53. *With due respect for my occupation of slaying strangers.* As she explains in 622 ff. she merely sprinkled the victims, while the actual sacrifice was performed by attendants kept for that purpose. 55. συμβάλλω: *interpret.* 57. For the sentiment cp. 1005 f. The superior position of the man was much greater in ancient than in modern times. 58. βάλωσ': *strike.* 61. The libation was supposed to soothe the spirit of the dead, cp. 159 ff.

παρουσ' ἀπόντι, ταῦτα γὰρ δυναίμεθ' ἄν,
 σὺν προσπόλοισιν, ἃς ἔδωχ' ἡμῖν ἄναξ
 Ἑλληνίδας γυναικάς. ἀλλ' ἐξ αἰτίας
 οὐπω τινὸς πάρεισιν. εἴμ' εἴσω δόμων
 ἐν οἷσι ναίω τῶνδ' ἀνακτόρων θεᾶς.

- OP. ὄρα, φυλάσσου μή τις ἐν στίβῳ βροτῶν.
 PY. ὀρώ, σκοποῦμαι δ' ὄμμα πανταχοῦ στρέφων.
 OP. Πυλάδῃ, δοκεῖ σοι μέλαθρα ταῦτ' εἶναι θεᾶς
 ἐνθ' Ἀργόθεν ναῦν πορτίαν ἐστείλαμεν ;
 PY. ἔμοιγ', Ὀρέστα· σοὶ δὲ συνδοκέω χρεών.
 OP. καὶ βωμός, Ἑλλήν οὗ καταστάζει φόρος ;
 PY. ἐξ αἱμάτων γοῦν ξάνθ' ἔχει θριγκώματα.
 OP. θριγκοῖς δ' ὑπ' αὐτοῖς σκῦλ' ὀράς ἡρτημένα ;
 PY. τῶν κατθανόντων γ' ἀκροθίνια ξένων.

64. Her attendant women form the chorus. 65. εἴσω δόμων: in poetry an adv. with the gen. is frequently used for a prep. and the acc. 66. ἀνακτόρων: in apposition with δόμων. — Exit Iphigenia into the temple. 67. Enter Orestes and Pylades stealthily at the spectator's right, cp. *Introductio*. § 41. Orestes is in advance. — μή τις ἐν στίβῳ: understand ἐστί, a fear that something is now going on, GMT. 369, 1; cp. Eur. *Phoen.* 92. 70. ναῦν πορτίαν: our sea-going ship, cp. Eur. *Iph. Aul.* 253 ff.

Βοιωτῶν δ' ὄπλισμα πορτίας
 πεντήκοντα νῆας εἶδμαν
 σημειοῖσιν ἐστολισμένας.

And the armament of the Boeotians I

saw, — fifty sea-going ships adorned with ensigns. 71. χρεών: i.e. χρεών ἐστι = χρέη, common in tragedy. 72. Ἑλλήν οὗ: in poetry a word belonging to a relative clause is often placed before the relative. 73. αἱμάτων: i.e. streams of blood. — θριγκώματα: refers to the coping of the altar, but θριγκοῖς δ' ὑπ' αὐτοῖς in 74 refers to the coping of the temple. With this line cp. Ovid, *ex Pont.* 3. 2. 53 f.

Araque, quae fuerat natura candida saxi,
 Decolor adfuso tincta cruore rubet.

74. The σκῦλα are here human skulls. For their position cp. Eur. *Bac.* 1212 ff. 75. γε: yes, frequently used in tragedy to denote assent.

ἀλλ' ἐγκυκλοῦντ' ὀφθαλμόν εὖ σκοπεῖν χρεών.

OP. ὦ Φοῖβε, ποῖ μ' αὖ τήνδ' ἐς ἄρκυν ἤγαγες
 χρήσας, ἐπειδὴ πατρός αἱμ' ἐτισάμην,
 μητέρα κατακτάς : διαδοχαῖς δ' Ἐρινύων
 ἡλαυνόμεσθα φυγάδες, ἔξεδροι χθονός,
 δρόμους τε πολλοὺς ἐξέπλησα καμπίμους.
 ἐλθὼν δέ σ' ἠρώτησα πῶς τροχηλάτου
 μανίας ἂν ἔλθοιμ' ἐς τέλος πόνων τ' ἐμῶν,
 οὓς ἐξεμόχθουν περιπολῶν καθ' Ἑλλάδα.
 σὺ δ' εἶπας ἐλθεῖν Ταυρικῆς μ' ὄρους χθονός,
 ἔνθ' Ἀρτεμῖς σοι σύγγονος βωμοὺς ἔχει,
 λαβεῖν τ' ἄγαλμα θεᾶς, ὃ φασιν ἐνθάδε

80

85

76. ἐγκυκλοῦντ' ὀφθαλμόν: *turning his eye in every direction*, cp. Eur. *Phoen.* 364 κυκλῶν πρόσωπον ἦλθον, also Aristoph. *Thes.* 958 f. Pylades speaks with apprehension. 78. χρήσας: *with thy oracles*. Orestes had slain his mother Clytemnestra by command of the oracle, and now, again directed by the oracle, he has come to the country of the Taurians. Hence the αὖ in l. 77. Cp. Eur. *El.* 973 ὅστις μ' ἔχρησας μητέρ', ἣν οὐ χρῆν, κτανεῖν *thou who with thy oracle didst bid me slay my mother whom I should not have slain*. Cp. also the scene in Eur. *El.* 967-987. — αἱμα: *i.e.* murder. 79. κατακτάς: a poetical second aorist participle. 80. ἡλαυνόμεσθα: the poets use either -μεθα or -μεσθα for the ending of the first person plural as the meter requires. — ἔξεδροι χθονός: *i.e.* ἔξω χθονός. 81. *And many a winding course did I complete*. The poet has

in mind the turns in the race-course. 82. τροχηλάτου μανίας: *whirling madness*, cp. Eur. *Or.* 36 f.

τὸ μητρός δ' αἱμὰ νιν τροχηλατεῖ
 μανίαισιν.

His mother's blood is driving him round and round in madness; also Eur. *El.* 1252 f.

δειναὶ δὲ Κῆρές σ' αἰ κυνώπιδες θεαὶ
 τροχηλατήσουσ' ἐμμανῇ πλανώμενον.

The dreadful dog-eyed goddesses of death will drive thee wandering in thy madness. 85. εἶπας: the form with the first aor. ending is common in poetry. — ἐλθεῖν: the direct discourse was ἐλθέ. εἶπον as a verb of commanding takes the infin., cp. GMT. 99. 87. θεᾶς: pronounced as one syllable, as frequently in poetry. — φασιν: the indefinite use of the third person plural is common in Greek as well as in English, cp. l. 519; also Eur. *Or.* 5, 8, etc.

ἐς τοῦσδε ναοὺς οὐρανοῦ πεσεῖν ἄπο·
 λαβόντα δ' ἡ τέχναισιν ἡ τύχη πινί,
 κίνδυνον ἐκπλήσαντ', Ἀθηναίων χθονὶ 90
 δοῦναι· τὸ δ' ἐνθένδ' οὐδὲν ἐρρήθη πέρα·
 καὶ ταῦτα δράσαντ' ἀμπνοὰς ἔξειν πότῳ.
 ἦκω δὲ πεισθεὶς σοῖς λόγοισιν ἐνθάδε
 ἄγνωστον ἐς γῆν, ἄξενον. σέ δ' ἱστορῶ,
 Πυλάδῃ, σὺ γάρ μοι τοῦδε συλλήπτωρ πόνον· 95
 τί δρῶμεν; ἀμφίβληστρα γὰρ τοίχων ὄρας
 ὑψηλά· πότερα δωμάτων προσαμβάσεις
 ἐκβησόμεσθα; πῶς ἂν οὖν μάθοιμεν ἄλλ'
 ἢ χαλκότευκτα κλῆθρα λύσαντες μοχλοῖς
 ὧν οὐδὲν ἴσμεν; ἦν δ' ἀνοίγοντες πύλας 100
 ληφθῶμεν ἐσβάσεις τε μηχανώμενοι,
 θινούμεθ'. ἀλλὰ πρὶν θανεῖν, νεὼς ἐπι
 φεύγωμεν, ἥπερ δεῦρ' ἐναυστολήσαμεν.
 ΠΥ. φεύγειν μὲν οὐκ ἀνεκτὸν οὐδ' εἰώθαμεν·
 τὸν τοῦ θεοῦ τε χρησμὸν οὐ κακιστέον. 105

88. The statue was a ξόανον or rude image of wood. Many such statues existed in Greece in classical times. They were relics of the prehistoric period, and because of their great antiquity were much venerated. They were popularly believed to have fallen from heaven; cp. also l. 977.

92. ἀμπνοάς: poetical form of ἀναπνοάς. 94. ἄγνωστον: even in the time of Euripides the Crimea must have been very little known to the Athenians. 95. τοῦδε συλλήπτωρ πόνου: Pylades was the inseparable companion of Orestes in all his

troubles. Their friendship was proverbial, cp. Eur. *Or.* 1014 f.

ὃ τε πιστότατος πάντων Πυλάδης
 ἰσάδελφος ἀνὴρ.

And the most faithful of all, Pylades, equal to a brother; also Ovid, Trist.

4. 4. 72

Qui duo corporibus, mentibus unus erant.

96. τί δρῶμεν: deliberative subjunc. — ἀμφίβληστρα γὰρ τοίχων κτλ.: *you see the lofty encircling walls.*

97. προσαμβάσεις: *steps.* 98 ff. The Mss. are corrupt here, cp. Crit. App.

104. εἰώθαμεν: *sc. φεύγειν.* 105. τοῦ θεοῦ: *i.e. Apollo.*

ναοῦ δ' ἀπαλλαχθέντε κρύψωμεν δέμας
κατ' ἄντρ' ἃ πόντος νοτίδι διακλύζει μέλας,
νεὼς ἄπωθεν, μή τις εἰσιδὼν σκάφος
βασιλεῦσιν εἶπη κᾶτα ληφθῶμεν βία.
ὅταν δὲ νυκτὸς ὄμμα λυγαίας μόλη,
τολμητέον τοι ξεστὸν ἐκ ναοῦ λαβεῖν
ἄγαλμα πάσας προσφέροντε μηχανάς.
ὄρα δέ γ' εἴσω τριγλύφων ὅποι κενὸν
δέμας καθεῖναι· τοὺς πόνους γὰρ ἀγαθοὶ
τολμῶσι, δειλοὶ δ' εἰσὶν οὐδὲν οὐδαμοῦ.

110

115

OP. οὗ τοι μακρὸν μὲν ἤλθομεν κώπη πόρον,

106. κρύψωμεν δέμας: *let us conceal ourselves*. δέμας is almost equivalent to a pronoun here, cp. l. 114. The singular is in accordance with the usual Greek idiom, cp. ὄνομα 248, σῶμα 1155, etc. 109. βασιλεῦσιν: a generic plural, the *authorities*. Pylades does not mean to imply that there was more than one king in the land. — κᾶτα: καὶ εἶτα. 110. Cp. Aesch. *Pers.* 428 ἕως κελαινῆς νυκτὸς ὄμμ' ἀφείλετο *until the eye of dark night put an end to it*. ὄμμα is sometimes used with a gen. where the nom. alone would have been sufficient, e.g. Soph. *Aj.* 140 ὄμμα πελείας for πελεία. But it is possible that ὄμμα νυκτὸς arose by contrast with κλεινὸν ὄμμα, ὄμμα αἰθέρος, etc., meaning the sun. 111. τολμητέον: *we must be bold enough*, etc. — ξεστὸν ἄγαλμα: the wooden ξόανον which Orestes had been ordered to carry to Athens, cp. n. on l. 87. 113. *See within the triglyphs where there is an empty*

space for a man to let himself down. — τριγλύφων: the triglyph frieze. The poet has in mind a Doric temple in which the metopes were open spaces. The Doric frieze consisted of alternate triglyphs and metopes. The triglyphs were rectangular slabs of stone, taller than they were broad, with two complete and two half grooves running from top to bottom, whence their name. The metopes were square or very nearly so, and in classical times were either plain or sculptured. It is supposed that the triglyphs represent the carved ends of the beams of the early wooden temple, and the metopes the vacant spaces between them. — The Ms. reading ὅποι is probably correct and should be explained after the analogy of Soph. *O.C.* 23 ὅποι καθίσταμεν, cp. l. 119. 116. Cp. l. 480. — οὐ: belongs with both parts of the sentence. 'We have not come a long journey only to take up our return,' etc.

ἐκ τερμάτων δὲ νόστον ἀροῦμεν πάλιν.
 ἀλλ', εὖ γὰρ εἶπας, πειστέον· χωρεῖν χρεὼν
 ὅποι χθονὸς κρύψαντε λήσομεν δέμας.
 οὐ γὰρ τὸ τοῦδέ γ' αἴτιον γενήσεται
 πεσεῖν ἄκραντον θέσφατον· τολμητέον·
 μόχθος γὰρ οὐδεὶς τοῖς νέοις σκῆψιν φέρει.

120

ΧΟ. εὐφαιμέιτ', ὦ
 πόντου δισσᾶς συγχωρούσας
 πέτρας Εὐξεινῶν ναίωντες.
 ὦ παῖ τᾶς Λατοῦς,
 Δίκτυνν' οὐρέα,

125

119. Cp. l. 106. — ὅποι χθονός: *i.e.* ἐκεῖσε χθονὸς ὅπου. 120. τοῦδέ γε: pointing to himself, cp. Soph. *O.T.* 1018 οὐ μᾶλλον οὐδὲν τοῦδε τάνδρός, *no more than this man here, i.e.* himself; cp. also Soph. *O.T.* 815, 1464; Hom. φ 353, etc.

Πάροδος 123-235

In place of the stately song in anapaestic meter with which the Chorus sometimes enters, we have here a dialogue with Iphigenia, written chiefly in spondees to show the solemn errand upon which the maidens have come. They have been summoned by their mistress to assist her in pouring a libation to the departed spirit of Orestes (ll. 63 ff.). The lyric character of the verse is shown by the frequent use of Doric forms (*e.g.* τᾶς for τῆς, σάν for σήν, ἄγαγες for ἡγαγες, etc.) and of lines ending with incomplete

feet. The Chorus consists of fifteen Greek maidens, attendants in the temple. They enter by the right hand parodos, cp. *Intro.* §§ 33 and 41.

123. εὐφαιμέιτ': *silence!* This was the usual proclamation when a sacrifice was about to be made. The object was to prevent any unpropitious word from interfering with the ceremony. 124. δισσᾶς συγχωρούσας πέτρας: *the double clashing rocks* are the Symplegades, the two islands which were supposed to lie at the entrance to the Euxine Sea, and to be constantly clashing together and moving apart again, cp. 241, 260, 889, etc. It has been suggested that the story is a tradition of icebergs. 127. Δίκτυνν': *i.e.* Artemis, cp. Eur. *Hipp.* 145 where she is called πολύθηρον Δίκτυνναν. There was a temple of Artemis Dictynnaea near Ambrosus in Phocis, Paus. 10. 36. 5. — οὐρέα: for ὀρεῖα.

πρὸς σὰν αὐλάν, εὐστύλων
 ναῶν χρυσήρεις θριγκούς,
 πόδα παρθένιον ὄσιον ὀσίας 130
 κληδούχου δούλα πέμπω,
 Ἑλλάδος εὐίππου πύργους
 καὶ τείχη χόρτων τ' εὐδένδρων
 ἐξαλλάξας Ἑυρώπαν, 135
 πατρώων οἴκων ἔδρας.

ἔμολον· τί νέον ; τίνα φροντίδ' ἔχεις ;
 τί με πρὸς ναοὺς ἄγαγες ἄγαγες,
 ὦ παῖ τοῦ τᾶς Τροίας πύργους
 ἐλθόντος κλεινᾶ σὺν κώπα 140

130 f. *I, the slave of a holy priestess, guide my holy maiden foot.*

134 f. **χόρτων**: a rather broad use of the gen. of material, *Europe with its well-wooded pastures*, in place of **χόρτους εὐδένδρους Ἑυρώπας**. At the present time Greece is, with the exception of Spain, the most poorly wooded country in Europe. — **ἐξαλλάξας**: the Greeks did not regard the region to the north of the Euxine as part of Europe, probably because of their lack of knowledge about it. In the same way the modern Greek peasant does not regard Greece as part of Europe. He talks of going to Europe when he means Italy, or western Europe. 137. Iphigenia reënters followed by an attendant bearing a golden bowl. 138. **ἄγαγες ἄγαγες**: such repetitions occur in the other tragic poets, but Euripides is

especially fond of them, cp. 644 f., 721, 834 f., 864, etc.; also Eur. *Hel.* 213 f.

αἰὼν δυσαίων

τις ἔλαχεν ἔλαχεν κτλ.

A life, an unhappy life fell, fell to thy lot, etc.; also Eur. *Hel.* 194 f. **ναύτας Ἀχαιῶν | τις ἔμολεν ἔμολε δάκρυα δάκρυσί μοι φέρων, κτλ.** *a sailor of the Greeks came, came bringing tears to my tears, etc.* Aristophanes ridicules this practice in *The.* 914 ff. **λαβέ με λαβέ με, πόσι, περιέβαλε δὲ χέρας. | φέρε σὲ κύσω. ἅπαγέ μ' ἅπαγ' ἅπαγ' ἅπαγέ με | λαβὼν ταχὺ πᾶν take, take me, husband, throw thy arms about me. Come let me kiss thee. Take me very quickly and lead me, lead me, lead me, lead me away. 140. **κλεινᾶ σὺν κώπα κτλ.**: *with a renowned fleet of a thousand ships, etc.* In Eur. *Or.* 352 f. Menelaus is**

χίλιοναύτα μυριοτευχεῖ,
σπέρμ' Ἀτρειδᾶν τῶν κλεινῶν ;

- ΙΦ. ἰὼ δμωαί,
δυσθρηνήτοις ὡς θρήνοις
ἔγκειμαι, τὰν οὐκ εὖμουσον 145
μέλπουσα βοᾶν ἀλύροις ἐλέγοις,
αἰαῖ, κηδείοις οἴκοις,
αἷ μοι συμβαίνουσ' ἄται,
σύγγονον ἄμὸν κατακλαιομένα
ζωᾶς ἀπλακόνθ',
οἷαν ἰδόμαν ὄψιν ὀνείρων 150
νυκτός, τὰς ἐξῆλθ' ὄρφνα.
ὀλόμαν ὀλόμαν ·
οὐκ εἶσ' οἴκοι πατρῶοι ·
οἴμοι μοι φροῦδος γέννα.

addressed with the words

ὦ χιλίοναυτ στρατὸν ὀρμήσας
ἐς γῆν' Ἀσίαν κτλ.

*Thou who didst urge on to the land
of Asia a fleet of a thousand ships.*

142. σπέρμ': *child*, frequently so
used in tragedy. — Ἀτρειδᾶν: Doric
gen. pl., cp. l. 165. 144. *How I am
plunged in mournful lamentations,
singing a song unmusical, with dirges
unsuited to the lyre, alas with tears of
sorrow*; cp. Eur. *Andr.* 91 f.

οἷσπερ ἐγκέλιμεσθ' αἰεὶ

θρήνοισι καὶ γόοισι καὶ δακρύμασι κτλ.

*In what lamentations, what sobs and
tears I am plunged, etc.* ὡς: is
exclamatory, *how*. 146. μέλπουσα
βοάν: cp. Eur. *Troad.* 547 βοᾶν

ἔμελπον εὐφρον', also Eur. *Med.*
149 f. ἀχὰν . . . μέλπει. — ἀλύροις
ἐλέγοις: cp. Eur. *Hel.* 184 f.

ἐνθεν οἰκτρὸν ὁμαδὸν ἔκλυον
ἄλυρον ἔλεγον κτλ.

*Whence I heard a piteous sound, a
dirge unsuited to the lyre.* 149. ζωᾶς
ἀπλακόνθ': *bereft of life*. 150. ὄψιν
ὀνείρων: cp. l. 1263 φάσματ' ὀνείρων.
151. τὰς: here a relative pronoun.
This line shows that the poet in-
tended to represent the action of
the play as beginning in the early
morning, cp. l. 42. 154. φροῦδος
γέννα: *vanished is my race*, cp. Eur.
Hel. 1194 φροῦδα τὰμὰ κοῦδέν εἰμ'
ἔτι *vanished is my good fortune, I
no longer live*.

φεῦ φεῦ τῶν Ἄργει μόχθων. 155
 ἰὼ ἰὼ δαίμων, ὅς τὸν
 μουνόν με κασίγνητον συλᾶς
 Ἄϊδα πέμψας, ᾧ τάσδε χοᾶς
 μέλλω κρατῆρά τε τὸν φθιμένων 160
 ὑδραίνειν γαίας ἐν νύτοισ,
 πηγὰς τ' οὐρείων ἐκ μόσχων
 Βάκχου τ' οἶνηρὰς λοιβὰς
 ξουθᾶν τε πόνημα μελισσᾶν, 165
 ἃ νεκροῖς θελκτῆρια κεῖται.
 ἀλλ' ἔνδος μοι πάγχρυσον
 τεῦχος καὶ λοιβὰν Ἄϊδα.

ᾧ κατὰ γαίας Ἀγαμεμνόνιον 170
 θάλος, ὥς φθιμένῳ τάδε σοι πέμπω·
 δέξαι δ'· οὐ γὰρ πρὸς τύμβον σοι
 ξανθὰν χαίταν, οὐ δάκρυ' οἶσω.

155. μόχθων: a causal gen. of exclamation. 159. ᾧ: the antecedent is κασίγνητον. 160. κρατῆρά τε τὸν φθιμένων: *this bowl of the dead*, i.e. libation in honor of the dead. 162. The libation consisted of milk, wine, and honey, cp. Eur. *Or.* 115 μελίκρατ' ἄφες γάλακτος οἶνωπόν τ' ἄχνην pour the mixture of milk and honey and foamy wine. The object of the libation was to quiet the spirit of the dead. This was an important duty which could not be omitted by the relatives of the deceased. It is often alluded to in Greek literature, and represented upon the vases. The *Choephoroe* or *Libation Bearers*

of Aeschylus is so called from the women who accompany Electra to pour a libation at the tomb of Agamemnon. 165. ξουθᾶν, μελισσᾶν: for the forms cp. n. on 142. 167. Addressed to the attendant who had followed Iphigenia from the temple. 169. λοιβὰν Ἄϊδα: *libation of Hades*, i.e. for the dead. Ἄϊδα is Doric gen. 170 ff.: as Iphigenia repeats these lines she pours the libation upon the ground. — τάδε: i.e. the libation. 174. ξανθὰν χαίταν: it was customary for a near relative of the dead to cut off a lock of his own hair and place it upon the tomb, cp. Eur. *El.* 515 where the herdsman finds ξανθῆς τε χαίτης

τηλόσε γὰρ δὴ σᾶς ἀπενάσθην
πατρίδος καὶ ἐμᾶς, ἔνθα δοκήμασι
κείμεαι σφαχθεῖς ἅ τλάμων. 175

ΧΟ. ἀντιψάλμους ᾧδὰς ὕμνον τ'
Ἄσιήταν σοι βάρβαρον ἀχὰν 180
δεσποίν' ἀντεξαυδάσω,
τὰν ἐν θρήνοισιν μοῦσαν,
νέκυσι μελομένην τὰν ἐν μολπαῖς
Ἄιδας ὕμνῳ δίχα παιάνων. 185
οἴμοι, τῶν Ἀτρειδᾶν οἴκων
ἔρρει φῶς σκήπτρων, οἴμοι,
τῶν σῶν πατρώων οἴκων.
οὐκέτι τῶν εὐόλβων Ἄργει
βασιλέων ἀρχά. 190
μόχθος δ' ἐκ μόχθων ἄσσει

βοστρύχους κεκαρμένους and *shorn locks of yellow hair*; also Aesch. *Choe.* 168 ff., where the finding of a lock of hair upon Agamemnon's tomb plays an important part in the development of the play. 175. ἀπενάσθην: from ἀποναίω. 176. δοκήμασι: i.e. as men think, cp. ὡς δοξάζεται, l. 831.

179. ἀντιψάλμους ᾧδὰς: a responsive song, i.e. a song in reply. With 179-185 cp. Eur. *Hel.* 171-178. 180. Ἄσιήταν: Asiatic, because a cry of lamentation. Eastern nations were noted for their violent manifestations of grief. 184. νέκυσι μελομένην: a care to the dead, i.e. such as the dead care for. — The first foot

in the line is a proceleusmatic, cp. *Introd.* § 52. 185. δίχα παιάνων: apart from, i.e. different from paeans. The paeon was a joyful song, and hence not appropriate to the dead, cp. Eur. *Herc. Fur.* 1025 ff.

τίνα στεναγμὸν
ἢ γόον ἢ φθιτῶν
ᾧδαν ἢ τιν' Ἄιδα χορὸν ἀχήσω;

What groan, or lamentation, or song of the dead, or what chorus of Hades shall I make resound? 190. βασιλέων: pronounced as three syllables.

191. "One woe doth tread upon another's heel, So fast they follow."

(*Hamlet*, Act 4, Sc. 7.)

δινευούσαις ἵπποισιν ἄφ' οὗ
 πταναῖς ἀλλάξας ἐξ ἔδρας
 ἱερὸν μετέβαλλ' ὅμμ' αὐγᾶς
 ἄλιος. ἄλλοις δ' ἄλλα προσέβα
 χρυσέας ἀρνὸς μελάθροισι ὀδύνα,

195

192. ἄφ' οὗ: *sc.* χρόνον. — δινευούσαις ἵπποις belongs within the relative clause. The idea of the sun driving a chariot and horses is a common one in Greek literature, cp. Eur. *Iph. Aut.* 159 πῦρ τε τεθρίππων τῶν Ἀελίου, also Eur. *El.* 866 ὦ τέθριππον ἡλίου σέλας, etc. 193. The banquet of Thyestes is referred to. Atreus had a brother named Thyestes who was banished from Argos because of his intimacy with Aerope, the wife of Atreus, and because he had got possession of a lamb with a golden fleece which had appeared among the flocks (l. 813). When he went into exile Thyestes took with him the young son of Atreus, brought him up as his own, and sent him to slay his father. Atreus, however, slew the young man and then discovered that he had slain his own son. This story formed the subject of a lost play of Euripides, the *Plisthenes*. After a time Atreus pretended to be reconciled with his brother and invited him to a banquet at which he served up as food the flesh of the children of Thyestes. The sun, in horror at the enormity of the crime, turned from his course. Thyestes cursed Atreus for his inhuman deed,

and to this curse were attributed the troubles which later befell the house of Atreus. Greek literature is full of allusions to this banquet and to the turning back of the sun, cp. ll. 812 and 816; also Eur. *El.* 737 ff., Aesch. *Agam.* 1583 ff., Ovid, *Trist.* 2. 391 f.

Si non Aërope frater sceleratus amasset,
 Aversos Solis non legeremus equos,

etc., etc. Goethe tells the story in his *Iphigenie auf Tauris*, Act I, Sc. 3.

196. χρυσέας ἀρνός: cp. the preceding note. A long account of the appearance of the golden lamb is given in Eur. *El.* 699 ff. Cp. also Eur. *Or.* 812 ff.:

ὁπότε χρυσεῖας ἔρις ἀρνός
 ἤλυθε Τανταλίδαις,
 οἰκτρότατα θοινάματα καὶ
 σφάγια γενναίων τεκέων·
 ὅθεν φόνῳ φόνος ἐξαμεί-
 βων δι' αἵματος οὐ προλε-
 πει δισσοῖσιν Ἀτρεΐδαις.

When there came upon the race of
 Tantalus strife because of a golden
 lamb, a most lamentable banquet, and
 the slaughter of high-born children;
 whence murder following murder
 through bloodshed does not desert the
 two sons of Atreus. Cp. also Eur.
Or. 998 ff.

φόνος ἐπὶ φόνῳ, ἄχεά τ' ἄχεσιν ·
 ἔνθεν τῶν πρόσθεν δραθέντων
 Τανταλιδᾶν ἐκβαίνει ποινά γ'
 εἰς οἴκους · σπεύδει δ' ἀσπούδαστ'
 ἐπὶ σοὶ δαίμων.

200

ΙΦ. ἐξ ἀρχᾶς μοι δυσδαίμων
 δαίμων τᾶς ματρὸς ζώνας
 καὶ νυκτὸς κείνας · ἐξ ἀρχᾶς
 λόχαι στερρὰν παιδείαν
 Μοῖραι ξυντείνουσιν θεαί,
 ἂν πρωτόγονον θάλος ἐν θαλάμοις
 Λήδας ἁ τλάμων κούρα
 σφάγιον πατρώα λῶβα
 καὶ θῦμ' οὐκ εὐγάθητον
 ἔτεκεν, ἔτρεφεν, εὐκταίαν ἂν
 ἱππείοις ἐν δίφροισιν
 ψαμάθων Αὐλίδος ἐπέβασαν

205

207

209

210

215

201. σπεύδει ἀσπούδαστ' : cp. Eur. *Bacch.* 913 σπεύδοντά τ' ἀσπούδαστα hastening on that which should not be hastened. Cp. n. on l. 203. 203. δυσδαίμων δαίμων : Euripides is fond of such expressions, cp. 144, 201, 216, 887, etc.; also Eur. *Hel.* 213 αἰὼν δυσαίων, etc. 204. τᾶς ματρὸς ζώνας : from the time of the loosing of my mother's girdle, i.e. from the time of her marriage. 205. κείνας : for ἐκείνης, i.e. the wedding night. — ἐξ ἀρχᾶς : from the beginning have the Fates, the goddesses who presided at my birth, stretched out for me a cruel childhood. She explains what she means in the lines which follow. The

Fates allowed her to be reared only to be sacrificed. The Fates were regarded as goddesses of childbirth, cp. Pind. *Ol.* 6. 42. 210. Λήδας κτλ. : Clytemnestra is meant. She is τλάμων because she had unwittingly raised her child for such an end. 211. A victim to a father's outrageous treatment. 215. ἐπέβασαν : causative, made to go on a chariot drawn by horses over the sands of Aulis. The ἐπί in ἐπέβασαν here governs the gen. as if it were used separately. — ψαμάθων : seems to be due to the poet's imagination. The region around Aulis at the present time is stony and rocky, not sandy.

νύμφαν, οἴμοι, δύσνυμφον
 τῷ τᾷς Νηρέως κόουρας, αἰαῖ.
 νῦν δ' ἀξείνου πόντου ξείνα
 δυσχόρτους οἴκους ναίω
 ἄγαμος ἄτεκνος, ἄπολις ἄφιλος, 220
 ἂ μναστευθεῖς' ἐξ Ἑλλάνων, 208
 οὐ τὰν Ἄργει μέλπουσ' Ἦραν 221

217. τῷ τᾷς Νηρέως κόουρας: *i.e.* the son of Thetis, Achilles. 218. ἀξείνου: as opposed to the name of the sea, Εὐξείνος, cp. 253 and 94; also Eur. *Andr.* 793 ff.

καὶ ἐπ' Ἄργου δορὸς ἄξενον ὕγρην
 ἐκπερᾶσαι ποντιᾶν Ξυμπληγάδων
 κλεινὰν ἐπὶ ναυστολίαν.

And that on the good ship Argo thou didst pass over the inhospitable waters of the Symplegades in the sea upon a famous voyage; also Pind. Pyth. 4. 203 f. σὺν Νότου δ' αὔραις ἐπ' Ἄξείνου στόμα πεμπόμενοι | ἦλυθον and with breezes of the South they came borne along to the mouth of the Inhospitable Sea. It is likely that in early times the name of this sea was Ἄξείνος and later euphemistically changed to Εὐξείνος, cp. Ovid, *Trist.* 4. 4. 55 f.

Frigida me cohibent Euxini litora Ponti:
 Dictus ab antiquis Axenus ille fuit.

For a similar change of name cp. that of Maleventum to Beneventum, Livy, 9. 27. 14. The reason for the change was a dislike on the part of the ancients to using as a proper

name a word which might be ill-omened. On the same principle the Athenians called the Furies Eumenides or Kindly Beings. 220. Cp. Eur. *Hel.* 689 f.

ἄγαμος ἄτεκνος, ὦ πόσι, καταστένει
 γάμον ἄγαμον αἰσχύνει.

Unwedded and childless, my husband, she bewails in disgrace a marriage which is no marriage; cp. also Eur. Hec. 669, Sup. 966 f., Or. 206 f., Soph. O. T. 1502, etc. The Greek feeling about marriage was much stronger than it is with us. For a young woman of marriageable age to remain unwedded was regarded as a great misfortune. 208. ἐξ: used to express agency, HA. 798 c; G. 1209 c; B. 372 end. 221. From the earliest times Hera was the patron deity of Argos. The excavations carried on by the American School of Classical Studies at Athens on the site of the Argive Heraeum have proved the antiquity of her worship there. A very ancient road led from Mycenae to the Heraeum, a distance of about three miles.

οὐδ' ἰστοῖς ἐν καλλιφθόγγοις
 κερκίδι Παλλάδος Ἀτθίδος εἰκῶ
 καὶ Τιτάνων ποικίλλουσ', ἀλλ'
 αἰμόρραντον δυσφόρμιγγα 225
 ξείνων αἰμάσσουσ' ἅταν,
 οἰκτρὰν τ' αἰαζόντων αὐδάν,
 οἰκτρόν τ' ἐκβαλλόντων δάκρυον.
 καὶ νῦν κείνων μὲν μοι λάθα,
 τὸν δ' Ἄργει δμαθέντα κλαίω 230
 σύγγονον, ὃν ἔλιπον ἐπιμαστίδιον
 ἔτι βρέφος, ἔτι νέον, ἔτι θάλος
 ἐν χερσὶν ματρὸς πρὸς στέρνοις τ'
 Ἄργει σκηπτοῦχον Ὀρέσταν. 235

ΧΟ. καὶ μὲν ὅδ' ἀκτὰς ἐκλιπὼν θαλασσίους

222. In a similar way the chorus in Eur. *Troad.* 199 f. lament because they are no longer able to ply the shuttle in their Trojan looms. Weaving was one of the regular employments of a Greek woman. 223. The exploits of Athena would be a more natural subject for an Athenian than for an Argive woman to select. — The struggle of Zeus with the Titans was one of the most famous stories in Greek mythology (cp. Hes. *Th.* 664 ff.) and therefore a suitable subject for the loom, cp. Eur. *Hec.* 472 ff.

ἢ Τιτάνων γενεὰν
 τὰν Ζεὺς ἀμφιπύρῳ
 κοιμίζει φλογμῷ Κρονίδας;

Or (shall I weave) the race of the

Titans whom Zeus, son of Cronus, put to sleep with his flaming thunderbolt? The struggle of Zeus and the Titans must not be confused with his later battle with the Giants. 225 f. In blood devoting strangers to a bloody, ill-omened doom. 231. ἐπιμαστίδιον: Orestes was an infant when Iphigenia left her home, cp. Il. 373 and 834 f. 235. Note the effective way in which the poet brings in σκηπτοῦχον Ὀρέσταν at the very end.

Ἐπεισόδιον Πρῶτον 236–391.

236. The approach of a new character is frequently indicated by ὅδε as here, cp. 456. The herdsman (βουκόλος) enters at the right.

βουφορβὸς ἤκει, σημανῶν τί σοι νέον.

ΒΟΥ. Ἀγαμέμνονός τε καὶ Κλυταιμνήστρας τέκνον,
ἄκουε καινῶν ἐξ ἑμοῦ κηρυγμάτων.

ΙΦ. τί δ' ἔστι τοῦ παρόντος ἐκπλήσσον λόγου ; 240

ΒΟΥ. ἤκουσιν ἐς γῆν, κυανέαν Συμπληγάδα
πλάτῃ φυγόντες, δίπτυχοι νεανίαι,
θεᾷ φίλον πρόσφαγμα καὶ θυτήριον
Ἀρτέμιδι. χέρνιβας δὲ καὶ κατάργματα
οὐκ ἂν φθάνοις ἂν εὐτρεπῇ ποιουμένη. 245

ΙΦ. ποδαποί ; τίνος γῆς σχῆμ' ἔχουσιν οἱ ξένοι ;

ΒΟΥ. Ἑλληνες · ἐν τοῦτ' οἶδα κοῦ περαιτέρω.

ΙΦ. οὐδ' ὄνομ' ἀκούσας οἶσθα τῶν ξένων φράσαι ;

ΒΟΥ. Πυλάδης ἐκλήζεθ' ἄτερος πρὸς θατέρου.

ΙΦ. τοῦ ξυζύγου δὲ τοῦ ξένου τί τοῦνομ' ἦν ; 250

ΒΟΥ. οὐδεὶς τόδ' οἶδεν · οὐ γὰρ εἰσηκούσαμεν.

ΙΦ. πῶς δ' εἶδετ' αὐτοὺς κάντυχόντες εἴλετε ;

237. σημανῶν: note the tense.

240. *What is this which interrupts our present conversation?* a rebuke to the audacity of the herdsman.

241. Συμπληγάδα: for the sing. cp. l. 746 κυανέας ἔξω πέτρας, and Μυκήνα φίλα in 846. 242. δίπτυχοι: sometimes used in poetry for δύο, cp. 1289; also Eur. *Andr.* 578: καὶ τῇσδε χεῖρας διπτύχους ἀνιέναι *and to release her two hands.* 243. πρόσφαγμα καὶ θυτήριον: the herdsman uses two words where one would have been sufficient.

This is a common practice with uneducated people, especially when they are excited, cp. χέρνιβας καὶ κατάργματα in l. 244. 245. Cp. Eur.

Heracl. 721 φθάνοις δ' ἂν οὐκ ἂν τοῖσδε σὸν κρύπτων δέμας *you could not be too quick in concealing your body in this (armor).* 246. σχῆμα:

dress. 248. Iphigenia uses one more verb than is necessary in English. The idea is, 'Have you heard the names of the strangers, and do you know them so that you may tell them to us?' cp. Soph. *O. T.* 119 πλὴν ἐν οὐδὲν εἶχ' εἰδὼς φράσαι *does not know and cannot tell except one thing.* — ὄνομα: cp. n. on l. 106.

250. Notice the repetition of the *ou* sound. Cp. l. 633 where σ is repeated. 252. κάντυχόντες εἴλετε: *and happening upon them catch them.*

ΒΟΥ. ἄκραις ἐπὶ ῥηγμῖσιν ἀξένου πόρου.

ΙΦ. καὶ τίς θαλάσσης βουκόλοις κοινωμία ;

ΒΟΥ. βούς ἤλθομεν νύψοντες ἐναλία δρόσῳ. 255

ΙΦ. ἐκεῖσε δὴ 'πάνελθε, πῶς νιν εἴλετε
τρόπῳ θ' ὁποίῳ · τοῦτο γὰρ μαθεῖν θέλω.
χρόνιοι γὰρ ἤκουσ' οὔδ', ἐπεὶ βωμὸς θεᾶς
Ἑλληνικαῖσιν ἐξεφοινίχθη ῥοαῖς.

ΒΟΥ. ἐπεὶ τὸν ἐσρέοντα διὰ Συμπληγάδων 260

βούς ὑλοφορβούς πόντον εἰσεβάλλομεν,
ἦν τις διαρρῶξ κυμάτων πολλῶ σάλῳ
κοιλωπὸς ἀγμός, πορφυρευτικάι στέγαι.
ἐνταῦθα δισσοὺς εἶδέ τις νεανίας

βουφορβὸς ἡμῶν, κἀνεχώρησεν πάλιν 265

ἄκροισι δακτύλοισι πορθμεύων ἵχνος.
ἔλεξε δ' οὐχ ὀράτε ; δαίμονές τινες

253. ἐπὶ: the *i* is lengthened before the *ρ*. — The herdsman is interrupted by Iphigenia who does not allow him to finish his sentence. The line seems to be a reminiscence of Hom. *Υ* 229

ἄκρον ἐπὶ ῥηγμῖνα ἀλὸς πολιοῖο θέεσκον.

They ran over the tops of the breakers of the hoary sea, but here ῥηγμῖσι means the place where the waves break, the *shore*. 255. νύψοντες: from νίζω. — δρόσῳ: frequently used in poetry in the sense of water. 256. ἐκεῖσε δὴ 'πάνελθε: *come back to the point*. 258 f. The sentence contains two ideas. Iphigenia wants to say that it is a long time since strangers have come, and a long time

since the altar has been stained with blood. 262 f. *There was a hollow cliff, broken out by the constant dashing of the waves, a shelter for the purple fishers*. The πορφύρα, the Latin *purpura murex*, was a shell-fish found in many parts of the Mediterranean and in neighboring waters, and much sought after because of the purple dye which was made from it. The color was commonly known as Tyrian purple, and its great merit was that it would not fade. 264. δισσοὺς: *i.e.* δύο. 266. Cp. Eur. *Ion*, 1166 f. ἐν δ' ἄκροισι βὰς ποσὶ | κῆρυξ ἀνέειπε κτλ. *a herald came on tiptoe and told*, etc. — πορθμεύων ἵχνος: *guiding his steps*. 267. Similarly in Luc. *Vera Hist.* 1. 33 the old man

θάσσουνσιν οἶδε. θεοσεβῆς δ' ἡμῶν τις ὦν
 ἀνέσχε χεῖρε καὶ προσηύξατ' εἰσιδῶν·
 ὦ ποντίας παῖ Λευκοθέας, νεῶν φύλαξ,
 δέσποτα Παλαῖμον, ἔλεως ἡμῖν γενοῦ,
 εἴτ' οὖν ἐπ' ἀκταῖς θάσσετον Διοσκόρω,
 ἥ Νηρέως ἀγάλαθ', ὃς τὸν εὐγενῆ
 ἔτικτε πεντήκοντα Νηρήδων χορόν.
 ἄλλος δέ τις μάταιος, ἀνομία θρασύς,
 ἐέλασεν εὐχαῖς, ναυτίλους δ' ἐφθαρμένους
 θάσσειν φάραγγ' ἔφασκε τοῦ νόμου φόβῳ,
 κλύοντας ὡς θύοιμεν ἐνθάδε ξένους.

270

275

asks, *τίνες ἄρα ὑμεῖς ἐστε, ὦ ξένοι; πότερον, ἔφη, τῶν ἐναλίων δαιμόνων; κτλ. Who are you, strangers? Are you sea divinities? etc.*

270. The pious herdsman wishes to secure the goodwill of the two unknown divinities, but he is not very fortunate in his conjectures. If one of them was Palaemon, the other would still be unidentified; and Nereus had fifty daughters, but is not known to have had any sons. 271. The story of Leucothea and Palaemon is connected with the legend of the Golden Fleece. Athamas, king of Thessaly, married as his second wife Ino, who bore him two sons, Learchus and Melicertes. Jealous of her two stepchildren, Phrixus and Helle, Ino tried to bring about their death, but their mother sent them over the sea on a golden-fleeced ram. Athamas then in a frenzy slew Learchus and tried to kill Ino and the infant Melicertes, but with her child Ino leaped into

the sea and the two became sea divinities under the names of Leucothea and Palaemon. The story was used by Euripides in his lost play *Ino*. 273. ἥ: correlative with εἴτε, in place of the regular εἴτε . . . εἴτε. 274. The fifty daughters of Nereus are often alluded to in Greek poetry, *e.g.* l. 427 ff., also Eur. *Iph. Aul.* 1055 ff.

εἰλίσσόμεναι κύκλια
 πεντήκοντα κόραι Νηρέως
 γάμους ἐχόρευσαν.

And the fifty daughters of Nereus whirling in circles celebrated the marriage with dances. 275. μάταιος: an irreverent fellow. 277. θάσσειν φάραγγ': cp. Eur. *Ion* 91 f.

θάσσει δὲ γυνὴ τρίποδα ζάθεον
 Δελφίς κτλ.

And a woman of Delphi sits upon the sacred tripod; cp. also our English idiom, "Hardly the muse can sit the headstrong horse." Prior.

ἔδοξε δ' ἡμῶν εὖ λέγειν τοῖς πλείοσι,
 θηρᾶν τε τῇ θεῷ σφάγια τὰπιχώρια. 280
 κὰν τῷδε πέτραν ἄτερος λιπὼν ξένουιν
 ἔστη κάρα τε διετίναξ' ἄνω κάτω
 κἄνεστέναξεν ὠλένας τρέμων ἄκρας,
 μανίαις ἀλαίνων, καὶ βοᾷ κυναγὸς ὥς·
 Πυλάδῃ, δέδορκας τήνδε ; τήνδε δ' οὐχ ὀράς 285
 "Αἰδου δράκαιναν, ὥς με βούλεται κτανεῖν
 δειναῖς ἐχίδναις εἰς ἔμ' ἐστομωμένη ;
 ἦ δ' ἐκ χιτώνων πῦρ πνέουσα καὶ φόνον
 πτεροῖς ἐρέσσει, μητέρ' ἀγκάλαις ἐμὴν
 ἔχουσα, πέτρινον ὄλθον, ὥς ἐπεμβάλῃ. 290
 οἶμοι κτενεῖ με· ποῖ φύγω ; παρῆν δ' ὀρᾶν
 οὐ ταῦτα μορφῆς σχήματ', ἀλλ' ἡλλάσσετο
 φθογγὰς τε μόσχων καὶ κυνῶν ὑλάγματα,

280. *θηρᾶν*: depends upon an *ἔδοξε* which must be understood from the *ἔδοξε* in 279, although here used in a different sense. — *σφάγια τὰπιχώρια*: *customary sacrifices*, i.e. for sacrifice in the customary manner.

282. While the herdsman are watching him Orestes is suddenly attacked with a fit of madness and thinks he sees the Furies. A similar scene occurs in Eur. *Or.* 255-276.

283. *ὠλένας τρέμων ἄκρας*: *trembling to the tips of his fingers*. *ὠλένη* properly means the lower arm, but in poetry it is often used for the arm or the hand. 284. *κυναγὸς ὥς*: i.e. like a huntsman urging on his dogs. 287. *Armed against me with a fringe of dreadful serpents*. 289. *πτεροῖς*

ἐρέσσει: the movement of the wings readily suggests rowing. In poetry *ἐρέσσω* may be used of any rapid motion, even of the foot, cp. Eur. *Iph. Aut.* 139 ἴθ' ἐρέσσων σὸν πόδα *go flying thy foot*. The English metaphor is of sailing rather than of rowing, cp. Milton, *Par. Lost*, 5. 266 ff.

"Down thither prone in flight
 He speeds, and through the vast ethereal sky
Sails between worlds and worlds with steady wing," etc.

290. *ὄλθον*: terminal acc. 291. This line is quoted by the author of the treatise *περὶ Ὑψους* (15. 2) to show how real the descriptions of Euripides are. 292. *ἡλλάσσετο*: *confused*.

χαῖ φάσ' Ἐριυῆς ἰέναι μυκήματα.
 ἡμεῖς δὲ συσταλέντες, ὡς θανούμενοι, 295
 σιγῇ καθήμεθ'· ὁ δὲ χερὶ σπάσας ξίφος,
 μόσχους ὀρούσας ἐς μέσας λέων ὅπως,
 παῖει σιδήρῳ λαγόνas ἐς πλευράs ἰείς,
 δοκῶν Ἐριυῆς θεὰs ἀμύνεσθαι τάδε,
 ὡs αἵματηρὸν πέλαγος ἐξανθεῖν ἀλός. 300
 κὰν τῷδε πᾶs τις, ὡs ὄρᾳ βουφόρβια
 πίπτοντα καὶ πορθούμεν', ἐξωπλίζετο,
 κόχλους τε φυσῶν συλλέγων τ' ἐγχωρίους·
 πρὸs εὐτραφεῖs γὰρ καὶ νεανίας ξένους
 φαύλους μάχεσθαι βουκόλους ἡγούμεθα. 305
 πολλοὶ δ' ἐπληρώθημεν ἐν μικρῷ χρόνῳ.
 πίπτει δὲ μανίας πίτυλον ὁ ξένος μεθείs,
 στάζων ἀφρῶ γένειον· ὡs δ' ἐσείδομεν

294. χαῖ . . . μυκήματα: *with the noises which they say, etc.* 296. ὁ δέ: *i.e.* Orestes. 298. *Strikes their flanks with the steel, thrusting it into their sides*, cp. n. on l. 243. 299. τάδε: *adv. acc.* 300. ὡs: *equiv. to ὥστε*, as frequently. 301. κὰν τῷδε: often found in poetry in place of the prose ἐν δὲ τούτῳ, *thereupon*, cp. l. 1379. 303. κόχλους: conch-shells were regularly used for trumpets by primitive people living on the seashore. By making a hole in the pointed end of the shell and blowing into it, a loud hollow sound was produced which might be heard some distance away. Conch-shells are still used for trumpets by children on some of the Greek islands, *e.g.* on Myconus. 305. φαύλους μάχεσθαι: *poor hands*

at fighting. 306. πολλοὶ δ' ἐπληρώθημεν: *our ranks were crowded.* 307. μανίας πίτυλον: *his fit of madness*, cp. Eur. *Herc. Fur.* 1189 f.

μαινομένην πιτύλῳ πλαγχθεῖs ἑκατογκεφάλου βαφαῖs ὕδρας.

In a fit of madness frenzied by the garment dipped in the blood of the hundred-headed hydra. 308. στάζων ἀφρῶ γένειον: *covering his chin with foam*, cp. the description of Agave, who is in a Bacchic frenzy, in Eur. *Bacch.* 1122 f.

ἡ δ' ἀφρὸν ἐξεῖσα καὶ διαστρόφους κόρας ἐλίσσουσ', οὐ φρονοῦσ' ἃ χρὴ φρονεῖν κτλ.

She frothing and rolling her distorted eyes, not knowing what she ought to know.

προὔργου πεσόντα, πᾶς ἀνὴρ ἔσχεν πόνον
 βάλλων ἀράσσω· ἄτερος δὲ τοῖν ξένοι
 310 ἀφρόν τ' ἀπέψη σώματός τ' ἐτημέλει
 πέπλων τε προυκάλυπτεν εὐπήνους ὑφάς,
 караδοκῶν μὲν τὰπιόντα τραύματα,
 φίλον δὲ θεραπείαισιν ἄνδρ' εὐεργετῶν.
 ἔμφρων δ' ἀνάξας ὁ ξένος πεσήματος
 315 ἔγνω κλύδωνα πολεμίων προσκείμενον
 καὶ τὴν παροῦσαν συμφορὰν αὐτοῖν πέλας,
 ὦμωξέ θ'· ἡμεῖς δ' οὐκ ἀνίεμεν πέτροις
 βάλλοντες, ἄλλος ἄλλοθεν προσκείμενοι.
 οὐδὲ γὰρ τὸ δεινὸν παρακέλευμ' ἠκούσαμεν·
 320 Πυλάδῃ, θανούμεθ', ἀλλ' ὅπως θανούμεθα
 κάλλισθ'· ἔπου μοι, φάσγανον σπάσας χερί.
 ὥς δ' εἶδομεν δίπαλτα πολεμίων ξίφη,
 φυγῇ λεπαίας ἐξεπίπλαμεν νάπας.
 ἀλλ' εἰ φύγοι τις, ἄτεροι προσκείμενοι
 325 ἔβαλλον αὐτούς· εἰ δὲ τούσδ' ὥσαίαιτο,
 αἰθις τὸ νῦν ὑπέϊκον ἥρασσον πέτροις.

309. ἔσχεν πόνον : *worked his hardest*. 310. βάλλων ἀράσσω : the asyndeton is due to the vividness of the narrative. 311. ἀπέψη : from ἀποψάω, cp. HA. 412 ; G. 496 ; B. p. 421 ; Gl. 320. 312. πέπλων κτλ. : *his delicately woven garments*. ὑφάς πέπλων is used poetically for πέπλον. Cp. also l. 814. 313. τραύματα : a case of metonymy. 315. ἔμφρων : *coming to his senses*. 318. πέτροις : dat. of instrument ; but the acc. is also permitted with βάλλω, cp. l. 1376.

320. οὐδ' : an adverb. 321. ὅπως θανούμεθα : *see that we die*, etc. ὅπως with the fut. ind. is often thus used in exhortations, GMT. 271, 272. 323. δίπαλτα : *brandished in the two hands*. 326. ἔβαλλον : *kept throwing at them*. That they did not hit them is shown by l. 329. — ὥσαίαιτο : from ὠθέω. 327. τὸ νῦν ὑπέϊκον : *the part now yielding*. τὸ ὑπέϊκον sc. μέρος is subject of ἥρασσον. A sing. collective noun may take a pl. verb.

- ἀλλ' ἦν ἄπιστον · μυρίων γὰρ ἐκ χερῶν
 οὔδεις τὰ τῆς θεοῦ θύματ' ἠντύχει βαλὼν.
 μόλις δέ νιν τόλμη μὲν οὐ χειρούμεθα, 330
 κύκλω δὲ περιβαλόντες ἐξεκλέψαμεν
 πέτροισι χερῶν φάσαν', ἐς δὲ γῆν γόνυ
 καμάτῳ καθεΐσαν. πρὸς δ' ἄνακτα τῆσδε γῆς
 κομίζομέν νιν. ὃ δ' ἐσιδὼν ὅσον τάχος
 ἐς χέρνιβας τε καὶ σφαγεῖ' ἐπεμπέ σοι. 335
 εὐχου δὲ τοιάδ', ὦ νεᾶνί, σοι ξένων
 σφάγια παρῆναι · καὶ ἀναλίσκης ξένους
 τοιούσδε, τὸν σὸν Ἑλλὰς ἀποτίσει φόνον
 δίκας τίνουσα τῆς ἐν Αὐλίδι σφαγῆς.
 ΧΟ. θαυμάστ' ἔλεξας τὸν φανένθ', ὅστις ποτὲ 340
 Ἕλληνας ἐκ γῆς πόντον ἦλθεν ἄξενον.
 ΙΦ. εἶεν. σὺ μὲν κόμιζε τοὺς ξένους μολῶν ·
 τὰ δ' ἐνθάδ' ἡμεῖς οἶα φροντιούμεθα.
 ὦ καρδία τάλαινα, πρὶν μὲν ἐς ξένους
 γαληνὸς ἦσθα καὶ φιλοικτίρμων αἰεί, 345
 ἐς θοῦμόφυλον ἀναμετρουμένη δάκρυ,
 Ἕλληνας ἄνδρας ἡνίκ' ἐς χέρας λάβοις.
 νῦν δ' ἐξ ὀνείρων οἴσιν ἡγριώμεθα,

328. **μυρίων.** The herdsman is inclined to exaggerate. Translate, *For from so many hands*, etc.
 329. **θύματ' :** because sacrifice was the fate in store for them. 330. **μόλις :** connect with *ἐξεκλέψαμεν*. 334. **ὅσον τάχος :** for ὡς τάχιστα, as frequently, cp. l. 1301. 337. **παρῆναι :** i.e. may have such victims in the future.—**ἀναλίσκης :** *slay*. 339. **δίκας τίνουσα :** *paying the penalty for*. 340. The two lines of the chorus serve as a

transition from the speech of the herdsman to that of Iphigenia. This is very common in Greek tragedy, cp. ll. 576, 900, etc. 342. **σὺ μὲν :** addressed to the herdsman. 343. *There are matters here for me to attend to.*—Exit herdsman to the right. 344. **πρὶν :** cp. l. 38. 346. **ἐς θοῦμόφυλον :** *for a man of thy own race*. 347. **ἡνίκ' :** *whenever*, a cond. rel. sentence. 348. **ὀνείρων :** i.e. the dream told in ll. 44 ff.

δοκοῦσ' Ὀρέστην μηκέθ' ἥλιον βλέπειν,
 δύσνουν με λήψεσθ', οἷτινές ποθ' ἦκετε. 350
 καὶ τοῦτ' ἄρ' ἦν ἀληθές, ἡσθόμην, φίλαι·
 οἱ δυστυχεῖς γὰρ τοῖσιν εὐτυχεστέροις
 αὐτοὶ κακῶς πράξαντες οὐ φρονοῦσιν εἶ.
 ἀλλ' οὔτε πνεῦμα Διόθεν ἦλθε πώποτε,
 οὐ πορθμῖς, ἥτις διὰ πέτρας Συμπληγάδας 355
 Ἑλένην ἀπήγαγ' ἐνθάδ', ἥ μ' ἀπώλεσε,
 Μενελέων θ', ἔν' αὐτοὺς ἀντετιμωρησάμην,
 τὴν ἐνθάδ' Αὔλιν ἀντιθεῖσα τῆς ἐκεῖ,
 οὐ μ' ὥστε μόσχον Δαναΐδαι χειρούμενοι
 ἔσφαζον, ἱερεὺς δ' ἦν ὁ γεννήσας πατήρ. 360
 οἴμοι· κακῶν γὰρ τῶν τότ' οὐκ ἀμνημονῶ,
 ὅσας γενείου χεῖρας ἐξηκόντισα
 γονάτων τε τοῦ τεκόντος, ἐξαρτωμένη,

350. δύσνουν : *hard-hearted*.

351. ἦν : the imperfect may be used to express a fact just recognized as such by the speaker, cp. GMT. 39. 355. The language used is poetical. Both breeze and boat would be necessary. — οὐ : used in place of the regular οὔτε. For οὔτε . . . οὐ cp. Eur. *Med.* 1348 ff.

ὅς οὔτε λέκτρων νεογάμων ὀνήσομαι,
 οὐ παῖδας, οὓς ἔφυσα κάζεθρεψάμην
 ἔξω προσειπεῖν ζῶντας κτλ.

I shall not enjoy my new marriage, nor shall I be able to address alive the children whom I begat and reared. — διὰ : with acc. often means *through* in poetry. 357. Μενέλεων : pronounced as three syllables by synizesis. — ἀντετιμωρησάμην : for the

mood cp. GMT. 333. With this line cp. 440 ff. In a late version of the story Menelaus and Helen go to the land of the Taurians to seek Orestes and are there sacrificed to Artemis by Iphigenia (Ptol. Heph. apud Phot. 4 p. 318, ed. Roulez p. 23). This was a late invention, however, and was unknown to Euripides.

358. Αὔλιν : cp. Αὐλίδα l. 26.

359. ὥστε : for ὥς, *like*. 362. *How many times I stretched forth my hands towards my father's chin*, etc. Verbs of aiming at, touching, etc., take the gen., hence γενείου. It was customary for a suppliant to throw one arm about the knees of the person supplicated and to stretch up the other towards his face.

λέγουσα τοιάδ' · ὦ πάτερ, νυμφεύομαι
 νυμφεύματ' αἰσχροῦ πρὸς σέθεν · μήτηρ δ' ἐμέ 365
 σέθεν κατακτείνοντος Ἀργεΐαί τε νῦν



Sacrifice of Iphigenia

(From a Pompeian wall-painting)

ὑμνοῦσιν ὑμεναίοισιν, αὐλεῖται δὲ πᾶν
 μέλαθρον · ἡμεῖς δ' ὀλλύμεσθα πρὸς σέθεν.
 Ἄιδης Ἀχιλλεὺς ἦν ἄρ', οὐχ ὁ Πηλέως,
 ὃν μοι προτείνας πόσιν, ἐν ἁρμάτων μ' ὄχοις 370
 ἐς αἵματηρὸν γάμον ἐπόρθμευσας δόλω.

364. Cp. Eur. *Iph. Aut.* 463 f., where Iphigenia says

ὦ πάτερ, ἀποκτενεῖς με; τοιούτους γάμους
 γήμειας αὐτὸς κτλ.

*Father, will you slay me? May you
 yourself make such a marriage,
 etc.* 365. πρὸς σέθεν: i.e. ὑπὸ σοῦ.

367. ὑμνοῦσιν: i.e. at Argos. — αὐ-
 λεῖται: resounds with the music of
 the flute. 369. Ἄιδης Ἀχιλλεὺς ἦν:
 cp. Eur. *Iph. Aut.* 461

Ἄιδης νιν ὡς ἔοικε νυμφεύσει τάχα.

*Hades as it seems will quickly wed
 her.* 370. ἐν ἁρμάτων ὄχοις: for
 the prose ἐν ἄρματι; cp. l. 214 ff.

ἐγὼ δὲ λεπτῶν ὄμμα διὰ καλυμμάτων
 ἔχουσ', ἀδελφόν τ' οὐκ ἀνειλόμην χεροῖν,
 ὃς νῦν ὄλωλεν, οὐ κασιγνήτη στόμα
 συνῆψ' ὑπ' αἰδοῦς, ὡς ἰοῦσ' ἐς Πηλέως 375
 μέλαθρα· πολλὰ δ' ἀπεθέμην ἀσπάσματα
 ἐσαῦθις, ὡς ἤξουσ' ἐς Ἄργος αὖ πάλιν.
 ὦ τλήμον, εἰ τέθνηκας, ἐξ οἶων καλῶν
 ἔρρεις, Ὀρέστα, καὶ πατρὸς ζηλωμάτων.
 τὰ τῆς θεοῦ δὲ μέμφομαι σοφίσματα, 380
 ἥτις βροτῶν μὲν ἦν τις ἄφηται φόνου,
 ἥ καὶ λοχείας ἥ νεκροῦ θίγῃ χεροῖν,
 βωμῶν ἀπείργει, μυσαρὸν ὡς ἡγουμένη,
 αὐτὴ δὲ θυσίαις ἡδεται βροτοκτόνοις.
 οὐκ ἔσθ' ὅπως ἔτικτεν ἡ Διὸς δάμαρ 385
 Λητῶ τοσαύτην ἀμαθίαν. ἐγὼ μὲν οὖν
 τὰ Ταντάλου θεοῖσιν ἐστιάματα
 ἄπιστα κρίνω, παιδὸς ἡσθῆναι βορᾶ.
 τοὺς δ' ἐνθάδ', αὐτοὺς ὄντας ἀνθρωποκτόνους,

372. ὄμμα κτλ.: *looking through my delicate veil, i.e. at the time she left her home in Argos. As a bride she was naturally veiled.* 374. στόμα: *lips.* 376. *Many embraces did I store up for a future time, etc.* 379. *ζηλωμάτων: envied fortunes, sc. οἶων from the preceding line.* 380. *θεοῦ: i.e. Artemis.* 381. *ἥτις: of one who.* 385. *οὐκ ἔσθ' ὅπως: it isn't possible that, etc.* 386. *τοσαύτην ἀμαθίαν: i.e. a being of such ignorance.* She means that if the goddess is pleased with human sacrifice, she is acting contrary to her

own laws which forbid murderers and other polluted persons to take part in religious ceremonies. 387. Cp. n. on l. 1. Euripides often makes his characters express disbelief in the old stories, *e.g. Troad.* 971 ff., where the story of the judgment of Paris is doubted. 388. *παιδός: i.e. Pelops.* The story was that Demeter ate part of his shoulder which was afterwards restored in ivory by Poseidon. Pindar, *Ol.* 1. 37 ff., declares his disbelief in the whole story. 389. *τοὺς δ' ἐνθάδ': i.e. the Taurians.*

ἐς τὴν θεὸν τὸ φαῦλον ἀναφέρειν δοκῶ · 390
οὐδένα γὰρ οἶμαι δαιμόνων εἶναι κακόν.

ΧΟ. κνάνεαι κνάνεαι σύνοδοι θαλάσσας, στρ. α'
ἵν' οἷστρος ὁ ποτώμενος Ἀργόθεν
ἄξενον ἐπ' οἶδμα διεπέρασε πόρτῳ 395
Ἀσιήτιδα γαῖαν
Εὐρώπας διαμείψας.
τίνες ποτ' ἄρα τὸν εὐνδρον δονακόχλοα

390. *Attribute their own wickedness to the goddess.* 391. Cf. Eur. Frag. 294

εἰ θεοί τι δρῶσιν αἰσχρόν, οὐκ εἰσὶν θεοί,
If the gods do anything shameful they are not gods.— Iphigenia remains on the scene during the first stasimon, awaiting the arrival of the prisoners.

Στάσιμον Πρῶτον 392-466.

The First Stasimon consists of two strophes and antistrophes followed by a series of anapaests as the two prisoners are seen approaching. The greater part of the ode is devoted to speculation about the strangers. They ask (στρ. α'): "Who are these men and whence have they come?" then (ἀντ. α'), "Have they come in search of wealth?" (στρ. β'), "How did they pass the Symplegades and the stormy shores of Thrace and reach this land?" (ἀντ. β'), "Would that Helen might come here in like manner and be sacrificed!" Then, with

a thought of their own condition, they end with a wish that they might be rescued from their slavery. 392. κνάνεαι: for the repetition cp. n. on l. 138. — σύνοδοι: *straits*. 394. ἵν': *adv., where*. — οἷστρος κτλ.: to enter the Euxine Sea a ship would have to pass through the Bosphorus, and the thought of this passage suggests at once the story of Io. Io, beloved by Zeus, was transformed by Hera into a white heifer and driven by a gadfly from Europe to Asia and then to Egypt. The crossing into Asia was made at the Bosphorus, which the poets declared got its name from this incident. 395. ἐπ': *over*, cp. ll. 409 and 417. — διεπέρασε: *causative, made to cross*, cp. l. 215. 399 ff. 'Have they come from Sparta, or from Thebes?' The Eurotas is the stream which flowed past Sparta, and the fountain of Dirce was one of the chief springs of Thebes. The Chorus have no reason for supposing that the young men come from either city, and use Sparta and Thebes merely as types

λιπόντες Εὐρώταν 400

ἢ ῥεύματα σεμνὰ Δίρκας

ἔβασαν ἔβασαν ἄμικτον αἶαν, ἔνθα κούρα

Δία τέγγει

βωμοὺς καὶ περικίονας 405

ναοὺς αἶμα βρότειον ;

ἢ ῥοθίοις εἰλατίναις δικρότοισι κώπαις ἀντ. α΄

ἔστειλαν ἐπὶ πόντια κύματα

νάιον ὄχημα λινοπόροισί τ' αὔραις, 410

φιλόπλουτον ἄμιλλαν

αὔξοντες μελάθροισιν ;

φίλα γὰρ ἐλπίς ἀεὶ γένετ' ἐπὶ πῆμασιν

ἄπληστος ἀνθρώποις, 415

ὄλβου βάρος οἱ φέρονται

πλάνητες ἐπ' οἶδμα πόλεις τε βαρβάρους περῶντες

κεινᾶ δόξα.

ἰ γνώμα δ' οἷς μὲν ἄκαιρος ὄλ- 420

of Greek cities. — The marshy Eurotas is often alluded to by Euripides and by other poets, cp. Eur. *Hel.* 349 f. τὸν ὑδρόεντα δόνακι χλωρὸν | Εὐρώταν *the marshy Eurotas green with reeds*, cp. also Eur. *Hel.* 208 f., 493, *Iph. Aul.* 178 f., etc.

402. ἄμικτον: *i.e.* a land with which men do not have intercourse, *an uncivilized land*. 404. κούρα Δία: *i.e.* Artemis. 407 ff. 'Have they, with their splashing oars of fir striking the water on either side, and with favorable breezes, driven their vessel over the waves of the sea, making a still

greater struggle for wealth in their homes?' Cp. Crit. App. 409. ἔστειλαν: cp. Crit. App. 410. νάιον ὄχημα: *i.e.* ναῦν, cp. Eur. *Med.* 1122 ναῖαν . . . ἀπήνην. — Ancient ships were often propelled by both oars and sails. 416. ὄλβου βάρος οἱ: the order in prose would be οἱ ὄλβου βάρος. 417. πόλεις: acc. of limit of motion. 419. κεινᾶ: prose κενῇ. 420 f. 'Unreasonable are the thoughts of wealth which come to some men, to others they come in moderation.' For οἷς μὲν . . . τοῖς δέ cp. HA. 654 d; G. 1023, 2.

βου, τοῖς δ' ἐς μέσον ἤκει.

πῶς πέτρας τὰς συνδρομάδας, στρ. β'

πῶς Φινεΐδας αὐπνους

ἄκτας ἐπέρασαν

παρ' ἄλιον αἰγιαλὸν ἐπ' Ἀμφιτρίτας 425

ρόθίῳ δραμόντες,

ὅπου πεντήκοντα κορᾶν

Νηρήδων ποσὶ χοροὶ

μέλπουσιν ἐγκυκλίῳις,

πλησιςτίοισι πνοαῖς, 430

συριζόντων κατὰ πρύμναν

εὐναίων πηδαλίῳν

αὔραισιν νοτίαις

ἢ πνεύμασι Ζεφύρου,

τὰν πολυόρνηθον ἐπ' αἶαν, 435

423. Φινεΐδας . . . ἄκτας: Phineus was the blind king of Salmydessus in eastern Thrace, who was tormented by the Harpies until the Argonauts drove them away. His shores are called αὐπνους because of the frequent storms in that vicinity. 425 f. *Ὑπὸν the splashing waves of Amphitrite*, cp. Eur. *Hel.* 1117

πεδία βαρβάρῳ πλάτῃ

ὃς ἔδραμε ρόθια,

Who with foreign oar hastened over the splashing plain. 430. πνοαῖς: connect with δραμόντες in 426. 432. εὐναίων: *guiding*. 433 f. Southerly and westerly winds would be needed to bring the ship to the

country of the Taurians. 435 ff. The poet has in mind the island of Leuce, cp. Paus. 3. 19. 11 *ἔστιν ἐν τῷ Εὐξείνῳ νήσος κατὰ τοῦ Ἰστροῦ τὰς ἐκβολὰς Ἀχιλλέως ἱερά· ὄνομα μὲν τῇ νήσῳ Λευκή, περίπλους δὲ αὐτῇ σταδίων εἴκοσι, δασεῖα δὲ ὕλη πᾶσα καὶ πλήρης ζώων ἀγρίων καὶ ἡμέρων, καὶ ναὸς Ἀχιλλέως καὶ ἄγαλμα ἐν αὐτῇ.* *There is in the Euxine, near the mouth of the Danube, an island sacred to Achilles. Its name is Leuce, and it is twenty furlongs around it. It is thickly wooded and full of wild and domestic animals. There is a temple and a statue of Achilles there. No man was allowed to live on the island, which was the home of numerous*

λευκὰν ἀκτάν, Ἀχιλλῆος
δρόμους καλλισταδίους,
ἄξεινον κατὰ πόντον ;

εἴθ' εὐχαῖσιν δεσποσύνοις ἀντ. β'
Λήδας Ἑλένα φίλα παῖς 440
ἐλθοῦσα τύχοι τὰν
Τρωάδα λιποῦσα πόλιν, ἔν' ἀμφὶ χαίτα
δρόσον αἵματηρὰν
εἰλιχθεῖσα λαιμοτόμῳ
δεσποίνας χερὶ θάνοι 445
ποινὰς δοῦσ' ἀντιπάλους.
ἥδιστ' ἂν τήνδ' ἀγγελίαν
δεξαίμεσθ', Ἑλλάδος ἐκ γᾶς
πλωτήρων εἴ τις ἔβα,
δουλείας ἐμέθεν 450
δειλαίας πανσίπονος·
καὶ γὰρ ὀνείροις συμβαίῃ
δόμοις πόλει τε πατρώᾳ
τερπνῶν ὕμνων ἀπολαύ-

sea birds. Sailors believed that at night Achilles and Helen roamed over the island chanting lines of Homer in a loud voice, cp. *Philos. Heroic.* 19. 16 f.; cp. also Eur. *Andr.* 1260 ff.

439. *δεσποσύνοις*: for *δεσποσύνης*, cp. *κούρα Δία* 403; *in answer to my mistress's prayers.* 440. Cp. on l. 357. 442. *That with the deadly water sprinkled about her hair she may die beneath the sacrificial hand*

of my mistress. 444. *εἰλιχθεῖσα*: used after the analogy of verbs which take two accusatives, hence *δρόσον* in 443. — *λαιμοτόμῳ*: like *αἵματηρὰν* in 443 is used metaphorically. Iphigenia did not actually perform the sacrifice. That was done by attendants, cp. l. 40. 446. *ἀντιπάλους*: i.e. in retribution for the misfortunes of Iphigenia of which she had been the cause. 452. *συμβαίῃ*: *may it be my lot.*

ειν, κοινὰν χάριν ὀλβω.

455

ἀλλ' οἶδε χέρας δεσμοῖς δίδυμοι
συνερεισθέντες χωροῦσι, νέον



Orestes and Pylades before Iphigenia

(From a sarcophagus in the Villa Albani)

πρόσφαγμα θεᾶς· σιγᾶτε, φίλαι.
τὰ γὰρ Ἑλλήνων ἀκροθίνια δὴ
ναοῖσι πέλας τάδε βαίνει·
οὐδ' ἀγγελίας ψευδεῖς ἔλακεν
βουφορβὸς ἀνὴρ.
ὦ πότνι, εἴ σοι τάδ' ἀρεσκόντως
πόλις ἤδε τελεῖ, δέξαι θυσίας,

460

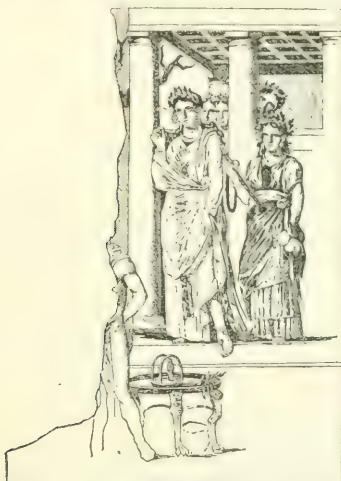
455. *χάριν*: in apposition with the accusative idea conveyed by *ἀπολαύειν*, cp. HA. 626; G. 915; B. 318; Gl. 539. 456. The approach of the prisoners is hailed with a series of anapaests. At the same time, several attendants enter from the temple. Some of these are sent back at l. 470; others remain as a

guard, but at a distance, so that they do not overhear the conversation. Iphigenia addresses these men at l. 638 and dismisses them at l. 725. 461. *ἔλακεν*: *utter*. The word properly means to *shout*, but it is often used in tragedy with the meaning it has here. 463. *πότνι*: *i.e.* Artemis. — *τάδ'*: *these rites*.

ἄς ὁ παρ' ἡμῶν
νόμος οὐχ ὀσίας ἀναφαίνει.

465

ΙΦ. εἶεν·
τὰ τῆς θεοῦ μὲν πρῶτον ὡς καλῶς ἔχῃ



Orestes and Pylades before Iphigenia
(From a Pompeian wall-painting)

φροντιστέον μοι. μέθετε τῶν ξένων χέρας,
ὥς ὄντες ἱεροὶ μηκέτ' ὥσι δέσμιοι.
ναοῦ δ' ἔσω στείχοντες εὐτρεπίζετε

470

465 f. ὁ παρ' ἡμῶν νόμος: *i.e.* Greek law. The Chorus were Greek maidens.

Ἐπεισόδιον Πρῶτον 467-1088.

Enter Orestes and Pylades at the right with their hands bound behind them. A number of Taurians accom-

pany them. 467. τὰ τῆς θεοῦ κτλ.: said by Iphigenia to herself. — ὥς . . . ἔχῃ: is an object clause in place of the regular ὅπως with the fut. ind. The construction is a Homeric reminiscence, cp. GMT. 347. 468. μέθετε: addressed to the Taurians who had brought in the prisoners. 470 f. Ad-

ἂ χρὴ 'πὶ τοῖς παροῦσι καὶ νομίζεται.
φεῦ·

τίς ἄρα μήτηρ ἢ τεκοῦς' ὑμᾶς ποτε
πατήρ τ', ἀδελφή τ', εἰ γεγῶσα τυγχάνει;
οἷων στερεῖσα διπτύχων νεανιῶν

ἀνάδελφος ἔσται. τὰς τύχας τίς οἶδ' ὅτῳ 475

τοιαῖδ' ἔσονται; πάντα γὰρ τὰ τῶν θεῶν
ἐς ἀφανὲς ἔρπει, κούδέν οἶδ' οὐδεὶς σαφῶς·
ἢ γὰρ τύχῃ παρήγαγ' ἐς τὸ δυσμαθές.

πόθεν ποθ' ἦκετ', ὦ ταλαίπωροι ξένοι;

ὥς διὰ μακροῦ μὲν τήνδ' ἐπλεύσατε χθόνα, 480

μακρὸν δ' ἀπ' οἴκων χρόνον ἔσεσθ' αἰὲν κάτω.

OP. τί ταῦτ' ὀδύρη, καπὶ τοῖς μέλλουσι νῶν

dressed to the temple attendants who were standing near.—ἔσω: cp. n. on l. 65.

471. *What is needful for our present sacrifice, and customary.*

The attendants performed the actual sacrifice, cp. i. 40. 472 ff. Iphigenia soliloquizes. She imagines the two young men to be brothers, and naturally thinks of the brother whom she believes she has lost. She does not address them directly until l. 479.

475. *τύχας*: obj. of οἶδ'. This is in accord with the regular Greek idiom which prefers to make the noun the obj. of the main verb rather than the subj. of the subordinate verb.

476 f. *All the acts of the gods move on invisibly and no one knows anything clearly*, cp. Solon, Frag. 16 (Hiller): *πάντῃ δ' ἀθανάτων ἀφανὴς νόος ἀνθρώποισιν τὴν πύρρον τοῦ*

gods is in every way invisible to men. Cp. also Eur. *Alc.* 785 f.

τὸ τῆς τύχης γὰρ ἀφανὲς οἱ προβήσεται, κάστ' οὐ διδακτὸν οὐδ' ἀλίσκεται τέχνη.

How chance invisible will come about is neither to be taught nor yet found out by science. 478. *παρήγαγ'*: leads us astray, gnomic aorist. 480. *ὥς*:

explains *ταλαίπωροι*, i.e. I call you wretched because, etc.—*διὰ μακροῦ*: a long journey. 481. *κάτω*: i.e. in Hades, cp. Milton, *Par. Lost* 4. 533 ff.

Live while ye may,
Yet happy pair; enjoy, till I return,
Short pleasures; for long woes are to succeed.

482. *μέλλουσι*: sc. *γενήσεσθαι*.—With *λυπεῖς* understand *νῶ*, i.e. and annoy us over and above the misfortunes which are going to befall us.

κακοῖσι λυπεῖς, ἥτις εἰ ποτ', ὦ γύναι ;
οὔτοι νομίζω σοφόν, ὃς ἂν μέλλον θανεῖν
οἶκτῳ τὸ δεῖμα τοῦλέθρου νικᾶν θέλῃ, 485
οὐδ' ὅστις Ἄιδην ἐγγὺς ὄντ' οἰκτίζεται,
σωτηρίας ἀνελπισ· ὥς δὴ ἐξ ἑνὸς
κακῷ συνάπτει, μωρίαν τ' ὀφλίσκάνει
θνήσκει θ' ὁμοίως· τὴν τύχη' δ' ἔαν χρεῶν.
ἡμᾶς δὲ μὴ θρίνηι σύ· τὰς γὰρ ἐνθάδε 490
θυσίας ἐπιστάμεσθα καὶ γινώσκομεν.

ΙΦ. πότερος ἄρ' ὑμῶν ἐνθάδ' ὠνομασμένος
Πυλάδης κέκληται ; τόδε μαθεῖν πρῶτον θέλω.

ΟΡ. ὅδ', εἴ τι δὴ σοι τοῦτ' ἐν ἡδονῇ μαθεῖν.

ΙΦ. ποίας πολίτης πατρίδος Ἕλληνας γεγώς ; 495

ΟΡ. τί δ' ἂν μαθοῦσα τόδε πλέον λάβοις, γύναι ;

ΙΦ. πότερον ἀδελφῷ μητρός ἐστον ἐκ μιᾶς ;

484. θανεῖν : note the tense, GMT.

74. Cp. Eur. *Ion* 760

εἰρήσεται τοι, κεί θανεῖν μέλλω διπλῇ.

You shall be told even if I am going to die twice for it ; cp. also Eur. *El.*

17. 486. "Αἶδην : death. 487 f. δὴ ἐξ ἑνός κτλ. : makes two evils out of one, i.e. he makes himself ridiculous and loses his life, too. — συνάπτω is more properly used in Eur. *Hipp.*

515

συνάψαι τ' ἐκ δυοῖν μίαν χάριν.

489. ἔαν : let alone. 491. There is no real difference here in meaning between ἐπιστάμεσθα and γινώσκομεν. It is simply a case of poetic redundancy. 492. In l. 249 Iphigenia had learned from the herds-

man that one of the strangers was called Pylades ; cp. also 285 and 321. — The long στιχομυθία, or dialogue in single lines, which follows is introduced here, as often, with two lines. H. Patin, *Euripide*, Vol. 2, p. 103, says of this scene, 'Ce dialogue . . . me semble d'une beauté incomparable.' 494. ὅδ' : he, pointing to him. — ἐν ἡδονῇ : ἡδύ. 495. πατρίδος : might be used of a state or city as well as of a country. 496. πλέον : connect with τί. 497. Foiled in her first attempt, Iphigenia adopts another line of inquiry. Acting on the hint given here, Goethe in his *Iphigenie* (Act 2, Sc. 2) makes Pylades declare that they are brothers from Crete.

- ΟΡ. φιλότῃτί γ' ἔσμέν, οὐ κασιγνήτω γένει.
 ΙΦ. σοὶ δ' ὄνομα ποῖον ἔθεθ' ὁ γεννήσας πατήρ ;
 ΟΡ. τὸ μὲν δίκαιον δυστυχεῖς καλοίμεθ' ἄν. 500
 ΙΦ. οὐ τοῦτ' ἐρωτῶ · τοῦτο μὲν δὸς τῇ τύχῃ.
 ΟΡ. ἀνώνυμοι θανόντες οὐ γελώμεθ' ἄν.
 ΙΦ. τί δὲ φθονεῖς τοῦτ' ; ἢ φρονεῖς οὕτω μέγα ;
 ΟΡ. τὸ σῶμα θύσεις τοῦμόν, οὐχὶ τοῦνομα.
 ΙΦ. οὐδ' ἂν πόλιν φράσειας ἥτις ἐστί σοι ; 505
 ΟΡ. ζητεῖς γὰρ οὐδὲν κέρδος, ὥς θανουμένῳ.
 ΙΦ. χάριν δὲ δοῦναι τήνδε κωλύει τί σε ;
 ΟΡ. τὸ κλεινὸν Ἄργος πατρίδ' ἐμὴν ἐπεύχομαι.
 ΙΦ. πρὸς θεῶν ἀληθῶς, ᾧ ξέν', εἰ κεῖθεν γεγώς ;
 ΟΡ. ἐκ τῶν Μυκηνῶν γ', αἶ ποτ' ἦσαν ὄλβιοι. 510
 ΙΦ. φυγὰς δ' ἀπῆρας πατρίδος, ἢ ποῖα τύχη ;

500. τὸ δίκαιον : used adverbially, *justly*. 501. τοῦτο μὲν κτλ. : *attribute that to chance*. 502. οὐ γελώμεθ' ἄν : Orestes means that he will not give the priestess the satisfaction of knowing that she is sacrificing a king's son. 503. φρονεῖς οὕτω μέγα : *are you so proud as that?* 504. τὸ σῶμα . . . οὐχὶ τοῦνομα : Euripides is fond of such antitheses, cp. *Or.* 390 τὸ σῶμα φροῦδον · τὸ δ' ὄνομ' οὐ λέλοιπέ με *ruined is my body, but my name has left me not*. 506. οὐδὲν κέρδος : *i.e.* ὅπερ οὐδὲν κέρδος ἐστὶν ἐμοὶ ὥς θανουμένῳ. 507. The word χάριν has its effect. Orestes out of politeness is now forced to make some reply, and so tells her the name of the district in Greece from which he comes, and then, seeing her surprise, the name

of his native city. 510. Μυκηνῶν : Mycenae, the traditional capital of the Pelopid kings, now a mass of ruins, lies on a ridge at the north-eastern corner of the Argolic plain. It was excavated by Schliemann, who found in the so-called shaft graves, within the citadel, objects of gold in such abundance as to justify the epithet "golden" applied by the ancient poets to Mycenae. It was the center of the civilization known as "Mycenaean," which was widely spread through Greece, Crete, and the islands of the Aegean as early as 1500 B.C. — ποτ' ἦσαν ὄλβιοι : *i.e.* now no longer so because of the misfortunes of Agamemnon and his family. 511. ἀπῆρας : from ἀπαίρω. *Have you come,* etc.

- OP. φεύγω τρόπον γε δή τιν' οὐχ ἑκὼν ἑκὼν. 512
 IP. καὶ μὴν ποθεινός γ' ἦλθες ἐξ Ἀργους μολών. 515
 OP. οὐκ οὐν ἐμαυτῷ γ'· εἰ δὲ σοί, σὺ τοῦτ' ἔρα. 516
 IP. ἄρ' ἂν τί μοι φράσεας ὦν ἐγὼ θέλω; 513
 OP. ὥς ἐν παρέργῳ τῆς ἐμῆς δυσπραξίας. 514
 IP. Τροίαν ἴσως οἶσθ', ἥς ἀπανταχοῦ λόγος. 517
 OP. ὥς μή ποτ' ὠφελόν γε μηδ' ἰδὼν ὄναρ. 518
 IP. φασὶν νιν οὐκέτ' οὔσαν οἴχεσθαι δορί. 519
 OP. ἔστιν γὰρ οὕτως οὐδ' ἄκραντ' ἠκούσατε. 520
 IP. Ἑλένη δ' ἀφίικται δῶμα Μενέλεω πάλιν : 521
 OP. ἦκει, κακῶς γ' ἐλθοῦσα τῶν ἐμῶν τι. 522
 IP. καὶ ποῦ 'στι; κάμοι γάρ τι προουφείλει κακόν. 523
 OP. Σπάρτη ξυνοικεῖ τῷ πάρος ξυνεννέτη. 524
 IP. ὦ μῖσος εἰς Ἑλληνας, οὐκ ἐμοὶ μόνη. 525
 OP. ἀπέλαυσα καὶ γὰρ δή τι τῶν κείνης γάμων.

512. οὐχ ἑκὼν ἑκὼν : he means that both are true. Euripides is fond of such an oxymoron, as in *Alc.* 521 ἔστιν τε οὐκέτ' ἔστιν.

515. ποθεινός : cp. Eur. *Hel.* 540 ὦ μοι, πόθ' ἦξεις; ὥς ποθεινὸς ἂν μόλοις *alas! when wilt thou come? How thou wouldst come desired.*

Iphigenia means that she has been eager for a man to come from Argos so that she might have a chance to carry out her plan. Orestes, of course, knows nothing of these motives and thinks she wants to slay him. 516. ἔρα : *take your pleasure in it.* 514. ὥς ἐν παρέργῳ κτλ. : *as a trifle compared with, etc.* 518. ὄναρ : used adverbially. 519. οἴχεσθαι δορί : *i.e.* has been destroyed in war, cp. Goethe's *Iphigenie*, Act 2, Sc. 2.

Die hohe Stadt, die zehen lange Jahre Dem ganzen Heer der Griechen widerstand,

Liegt nun im Schutte, steigt nicht wieder auf.

522. τινι : dat. of disadvantage.

523. προουφείλει : the subj. is Ἑλένη understood. Iphigenia means that Helen has not paid for the evil which she has done her and therefore owes a certain amount of atonement. This is the familiar Greek idea of wrongdoing and punishment. We should say, "I, too, owe her a grudge."

524. πάρος : *i.e.* προτέρῳ. 525. μῖσος : *abomination*. By going to Troy Helen became the cause of all Iphigenia's troubles, cp. 356. 526. Said in a tone of bitterness.

- ΙΦ. νόστος δ' Ἀχαιῶν ἐγένεθ', ὡς κηρύσσεται ;
 ΟΡ. ὡς πάνθ' ἅπαξ με συλλαβοῦσ' ἀνιστορεῖς.
 ΙΦ. πρὶν γὰρ θανεῖν σε, τοῦτ' ἐπαυρέσθαι θέλω.
 ΟΡ. ἔλεγχ', ἐπειδὴ τοῦδ' ἐρᾶς · λέξω δ' ἐγώ. 530
 ΙΦ. Κάλχας τις ἦλθε μάντις ἐκ Τροίας πάλιν ;
 ΟΡ. ὄλωλεν, ὡς ἦν ἐν Μυκηναίοις λόγος.
 ΙΦ. ὦ πότνι', ὡς εὖ. τί γὰρ ὁ Λαέρτου γόνος ;
 ΟΡ. οὐπω νερόσσηκ' οἶκον; ἔστι δ', ὡς λόγος.
 ΙΦ. ὄλοιτο, νόστου μήποτ' ἐς πάτραν τυχών. 535
 ΟΡ. μηδὲν κατεύχου · πάντα τὰκείνου νοσεῖ.
 ΙΦ. Θέτιδος δ' ὁ τῆς Νηρηΐδος ἔστι παῖς ἔτι ;
 ΟΡ. οὐκ ἔστιν · ἄλλως λέκτρ' ἔγῃμ' ἐν Αὐλίδι.
 ΙΦ. δόλια γάρ, ὡς ἴσασιν οἱ πεπονθότες.
 ΟΡ. τίς εἶ ποθ' ; ὡς εὖ πυνθάνη τάφ' Ἑλλάδος. 540
 ΙΦ. ἐκεῖθ' εἰμι · παῖς ἔτ' οὖσ' ἀπωλόμην.
 ΟΡ. ὀρθῶς ποθεῖς ἄρ' εἰδέναι τὰκεῖ, γύναι.
 ΙΦ. τί δ' ὁ στρατηγός, ὃν λέγουσ' εὐδαιμονεῖν ;

528. *How you do ask me everything at once!* 529. *I.e.* I want to learn as much as possible while I have an opportunity. 531. Helen, Calchas, and Odysseus were responsible for the sacrifice at Aulis.—Helen by causing the Trojan War, Calchas by declaring that Iphigenia must be slain, and Odysseus by enticing her to Aulis on the pretense that she was to be married to Achilles. It is natural that she should rejoice at the misfortunes of these enemies, cp. ll. 8, 16, 24, etc. 533. γόνος: subj. of ἔπαυθε, or some similar word, understood, cp. 543 and 576. Translate freely, *What about the son of*

Laertes? 535. πάτραν: common in poetry, for πατρίδα. 536. πάντα κτλ.: *all his affairs are in evil plight.* Orestes has in mind the doings of the suitors at Ithaca. 538. ἄλλως λέκτρ' ἔγῃμ': *to no purpose did he make the marriage.* Of course, no marriage was celebrated at Aulis. Orestes simply means that the sacrifice of Iphigenia was in vain. 539. δόλια: *sc.* λέκτρα. — γάρ: explains ἄλλως. — οἱ πεπονθότες: Iphigenia has herself in mind, but hides her meaning under the indefinite plural. 540. πυνθάνη: *inquire about.* 541. ἀπωλόμην: *disaster came upon me*, intentionally vague. 543. λέγουσ': cp. n. on 87.

- ΟΡ. τίς ; οὐ γὰρ ὄν γ' ἐγὼδα τῶν εὐδαιμόνων.
 ΙΦ. Ἀτρέως ἐλέγετο δὴ τις Ἀγαμέμνων ἀναξ. 545
 ΟΡ. οὐκ οἶδ'· ἄπελθε τοῦ λόγου τούτου, γύναι.
 ΙΦ. μὴ πρὸς θεῶν, ἀλλ' εἴψ', ἔν' εὐφρανθῶ, ξένε.
 ΟΡ. τέθνηχ' ὁ τλήμων, πρὸς δ' ἀπώλεσέν τινα.
 ΙΦ. τέθνηκε ; ποία συμφορὰ ; τάλαιν' ἐγώ.
 ΟΡ. τί δ' ἐστέναξας τοῦτο ; μῶν προσῆκέ σοι ; 550
 ΙΦ. τὸν ὄλβον αὐτοῦ τὸν πάροιθ' ἀναστένω.
 ΟΡ. δεινῶς γὰρ ἐκ γυναικὸς οἴχεται σφαγεῖς.
 ΙΦ. ὦ πανδάκρυτος ἢ κτανοῦσα χῶ θανών.
 ΟΡ. παῦσαί νυν ἤδη μῆδ' ἐρωτήσης πέρα.
 ΙΦ. τοσόνδε γ', εἰ ζῇ τοῦ τάλαιπώρου δάμαρ. 555
 ΟΡ. οὐκ ἔστι· παῖς νιν ὃν ἔτεχ', οὗτος ὤλεσεν.
 ΙΦ. ὦ συνταραχθεῖς οἶκος. ὥς τί δὴ θέλων ;
 ΟΡ. πατρὸς θανόντος τήνδε τιμωρούμενος.
 ΙΦ. φεῦ·
 ὥς εἶ κακὸν δίκαιον εἰσεπράξατο.
 ΟΡ. ἀλλ' οὐ τὰ πρὸς θεῶν εὐτυχεῖ δίκαιος ὢν. 560
 ΙΦ. λείπει δ' ἐν οἴκοις ἄλλον Ἀγαμέμνων γόον ;
 ΟΡ. λέλοιπεν Ἠλέκτραν γε παρθένον μίαν.

545. Ἀτρέως: pronounced as two syllables by synizesis. 546. Orestes naturally does not want to repeat the tragic story, and the more reluctant he is to tell it, the more eager Iphigenia becomes to hear it. 548. πρὸς: an adv., besides. 550. τοῦτο: cognate acc.—μῶν: introduces a question which expects the answer 'no.' *It can't concern you, can it?* 552. δεινῶς: foully.—γυναικός: may mean either wife or woman. Iphigenia

does not really know which is meant until l. 558. 555. τοσόνδε: i.e. only so much. 558. Cp. Soph. *O. T.* 106f., τούτου θανόντος . . . τοὺς αὐτοέντας . . . τιμωρεῖν to take vengeance upon his murderers for his death. 559. φεῦ: the exclamation has no metrical value. 560. οὐ: goes with εὐτυχεῖ. Orestes had carried out the commands of Apollo and slain his mother, but he is far from happy.

- ΙΦ. τί δέ ; σφαγείσης θυγατρὸς ἔστι τις λόγος ;
 ΟΡ. οὐδεὶς γε, πλὴν θανούσαν οὐχ ὀρᾶν φάος.
 ΙΦ. τάλαιν' ἐκείνη χῶ κτανὼν αὐτὴν πατὴρ. 565
 ΟΡ. κακῆς γυναικὸς χάριν ἄχαριν ἀπώλετο.
 ΙΦ. ὁ τοῦ θανόντος δ' ἔστι παῖς Ἄργει πατρός ;
 ΟΡ. ἔστ', ἄθλιός γε, κοῦδαμοῦ καὶ πανταχοῦ.
 ΙΦ. ψευδεῖς ὄνειροι, χαίρετ' · οὐδὲν ἦτ' ἄρα.
 ΟΡ. οὐδ' οἱ σοφοί γε δαίμονες κεκλημένοι 570
 πτηνῶν ὀνείρων εἰσὶν ἀψευδέστεροι.
 πολὺς ταραγμὸς ἔν τε τοῖς θεοῖς ἔνι
 κἂν τοῖς βροτείοις · ἐν δὲ λυπεῖται μόνον,
 ὅτ' οὐκ ἄφρων ὢν μάντεων πεισθεὶς λόγους
 ὄλωλεν ὥς ὄλωλε τοῖσιν εἰδόσιν. † 575
 ΧΟ. φεῦ φεῦ · τί δ' ἡμεῖς οἱ τ' ἐμοὶ γεννήτορες ;

565. Cp. 553. 566. ἄχαριν : modifies χάριν, which also has its adverbial or prepositional force, and governs γυναικός. Translate: *For the graceless sake of an evil woman she died.* The expression χάρις ἄχαρις is Aeschylean, cp. *Agam.* 1545 and *Prom.* 545. In *Phoen.* 1757 Euripides uses χάριν ἀχάριτον. 569. The news that Orestes is alive is enough for Iphigenia. Her evil dreams of the night before are now known to be false. 570. Orestes means that if she has been deceived by dreams, he has been deceived by gods, and that, too, when he has obeyed their commands. This is what makes him feel the wrong so keenly. The apparent injustice of

the gods to men is a favorite theme with Euripides, cp. 711 ff.; also *Troad.* 469 ff., and *Herc. Fur.* 339–347, where Amphitryon complains of the injustice of Zeus. With this cp. *Cycl.* 355. Cp. also Shakespeare, *King Lear*, Act 4, Sc. 1

As flies to wanton boys, are we to the gods, —

They kill us for their sport.

574. ὅτ' οὐκ ἄφρων κτλ. : equivalent to an infinitive clause in apposition with ἔν. The one thing at which he is grieved is the fact that in spite of his piety he perishes. 575. ὄλωλεν ὥς ὄλωλε : Euripides is fond of such expressions, cp. *El.* 289 ἔκυρσεν ὥς ἔκυρσεν. — τοῖσιν εἰδόσιν : dat. of advantage. 576. Cp. n. on 533.

- ἄρ' εἰσὶν ; ἄρ' οὐκ εἰσὶ ; τίς φράσειεν ἄν ;
 1Φ. ἀκούσατ'· ἐς γὰρ δὴ τιν' ἤκομεν λόγον.
 ὑμῖν τ' ὄνησιν, ὦ ξένοι, σπεύδουσ' ἅμα
 κάμοι. τὸ δ' εὖ μάλιστά γ' οὕτω γίγνεται, 580
 εἰ πᾶσι ταῦτόν πρᾶγμ' ἀρεσκόντως ἔχει.
 θέλοις ἄν, εἰ σώσαιμί σ'. ἀγγεῖλαι τί μοι
 πρὸς Ἄργος ἐλθὼν τοῖς ἐμοῖς ἐκεῖ φίλοις,
 δέλτον τ' ἐνεγκεῖν, ἣν τις οἰκτεῖρας ἐμὲ
 ἔγραψεν αἰχμάλωτος, οὐχὶ τὴν ἐμὴν 585
 φονέα νομίζων χεῖρα, τοῦ νόμου δ' ὑπο
 θνήσκειν σφε, τῆς θεοῦ τάδε δίκαι' ἡγουμένης ;
 οὐδένα γὰρ εἶχον ὅστις Ἀργόθεν μολὼν
 ἐς Ἄργος αὖθις τὰς ἐμὰς ἐπιστολάς
 πέμψειε σωθεὶς τῶν ἐμῶν φίλων τινί. 590
 σὺ δ', εἰ γάρ, ὡς ἔοικας, οὔτε δυσγενὴς
 καὶ τὰς Μυκῆνας οἶσθα χοῦς καγὼ θέλω.

577. Similarly in Eur. *Troad*. 292 f. the Chorus asks

τὸ μὲν σὸν οἶσθα, πότνια, τὰς δ' ἐμὰς τύχας
 τίς ἄρ' Ἀχαιῶν ἢ τίς Ἑλλήνων ἔχει ;

Thou knowest thy fate, my mistress, but what Achaean or what Greek controls my fortunes? 578. λόγον : point. Iphigenia feels that the time has come for her to reveal her plan to the two strangers. 581. *I.e.* the best bargain is that which satisfies both parties. — ἀρεσκόντως ἔχει : means little more than ἀρέσκει, cp. Soph. *O. T.* 273 f. ὅσοις | τὰδ' ἔστ' ἀρέσκονθ'. 585. ἔγραψεν : Iphigenia, being a woman, could hardly be expected to know how to write, but

some former captive had taken pity upon her and written the letter for her. 586. φονέα : not to be understood literally. Iphigenia simply sprinkled the victim, cp. 622. 587. τάδε : *i.e.* the human sacrifices offered by the Taurians, cp. 384. 590. πέμψειε : *might escort, i.e. accompany*, as frequently, cp. l. 604. The clause expresses purpose, GMT. 573. — τινί : Iphigenia is not yet ready to tell the name of the person to whom she is to send her letter. 591 f. οὔτε . . . καί : this correlation of words is rare. We might have expected οὔτε . . . τε, but οὔτε δυσγενὴς is equivalent to καὶ εὐγενής.

σώθητι καὶ σὺ μισθὸν οὐκ αἰσχρὸν λαβὼν
 κούφων ἕκατι γραμμάτων σωτηρίαν.
 οὗτος δ', ἐπεὶ περ πόλις ἀναγκάζει τάδε,
 θεᾷ γενέσθω θῦμα χωρισθεὶς σέθεν.

595

OP. καλῶς ἔλεξας τᾶλλα πλὴν ἓν, ᾧ ξένη·
 τὸ γὰρ σφαγῆναι τόνδ' ἐμοὶ βάρος μέγα.
 ὁ ναυστολῶν γάρ εἰμ' ἐγὼ τὰς συμφοράς·
 οὗτος δὲ συμπλεῖ τῶν ἐμῶν μόχθων χάριν.
 οὐκ οὖν δίκαιον ἐπ' ὀλέθρῳ τῷ τοῦδ' ἐμὲ
 χάριν τίθεσθαι καὐτὸν ἐκδῦναι κακῶν.
 ἀλλ' ὥς γενέσθω· τῷδε μὲν δέλτον δίδου.
 πέμψει γὰρ Ἄργος, ὥστε σοι καλῶς ἔχειν·
 ἡμᾶς δ' ὁ χρηῖζων κτεινέτω. τὰ τῶν φίλων
 αἰσχιστον ὅστις καταβαλὼν ἐς ξυμφορὰς
 αὐτὸς σέσσωται. τυγχάνει δ' ὅδ' ὢν φίλος,
 ὃν οὐδὲν ἥσσον ἢ 'μὲ φῶς ὀρᾶν θέλω.

600

605

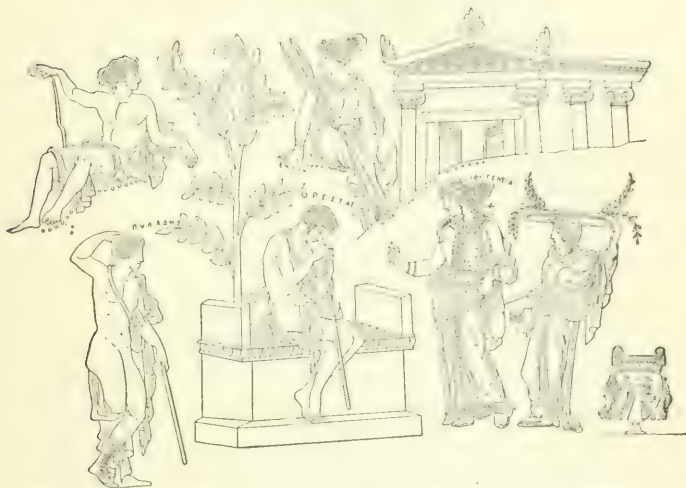
IF. ᾧ λῆμ' ἄριστον, ὥς ἀπ' εὐγενοῦς τινας
 ῥίζης πέφυκας τοῖς φίλοις τ' ὀρθῶς φίλος.
 τοιοῦτος εἶη τῶν ἐμῶν ὁμοσπόρων

610

593. καὶ σύ: *i.e.* you, the prisoner brought for sacrifice. 598. σφαγῆναι: subj. of ἐστί understood. 599. συμφοράς: obj. of ναυστολῶν, *i.e.* 'mine was the ship which brought this load of troubles.' 602. χάριν τίθεσθαι: *grant a favor*. — καὐτόν: *i.e.* καὶ ἐμὲ αὐτόν. 603. ὥς: for οὕτως, as frequently. 605. ὁ χρηῖζων: *i.e.* the one whose duty it is. — τὰ τῶν φίλων: means little more than τοὺς φίλους. 606. αἰσχιστον ὅστις: there is a mixture here of two constructions, αἰσχιστόν ἐστιν εἴ τις and αἰσχιστός

ἐστιν ὅστις. For a somewhat similar confusion cp. 1064. 609. ᾧ λῆμ' ἄριστον: *Oh, noble spirit!* The generous determination of Orestes to sacrifice his own life and save Pyllades stirs the heart of Iphigenia. Cp. with this the scene in Eur. *Iph. Aul.* (1422 ff.) where Achilles uses the same words of Iphigenia when she declares her determination to die for the sake of Greece. — ὥς: *how*. 610. ὀρθῶς: *truly*. 611. Cp. Shakespeare, *Cymbeline*, Act 3, Sc. 6.

ὅσπερ λέλειπται. καὶ γὰρ οὐδ' ἐγώ, ξένοι,
ἀνάδελφός εἰμι, πλὴν ὅσ' οὐχ ὀρώσά νιν.
ἐπεὶ δὲ βούλει ταῦτα, τόνδε πέμψομεν



Iphigenia tells Orestes that he is to die and Pylades to carry the message. Above are Apollo and Artemis

(From an amphora at Naples)

δέλτον φέροντα, σὺ δὲ θανῇ· πολλὴ δέ τις 615
προθυμία σε τοῦδ' ἔχουσα τυγχάνει.

OP. θύσει δὲ τίς με καὶ τὰ δεινὰ τλήσεται ;

IF. ἐγώ· θεᾶς γὰρ τήνδε προστροπὴν ἔχω.

'Mongst friends,

If brothers. — [Aside] Would it had
been so, that they
Had been my father's sons.

613. ἀνάδελφός κτλ.: Iphigenia
says this with a feeling of pride.
She had learned in l. 568 that
Orestes was alive. — πλὴν ὅσ': *except*

in so far as. 614. τόνδε: *i.e.* Pylades.
616. τοῦδ': *i.e.* τοῦ ἀποθανεῖν. 617. τὰ
δεινὰ τλήσεται: *dare the dreadful*
deed. This simply repeats in a
stronger way the idea contained in
θύσει. 618. προστροπήν: properly
means the turning of a suppliant
toward a god in supplication.

- OP. ἄζηλά γ', ὦ νεᾶνι, κοῦκ εὐδαίμονα.
 IP. ἀλλ' εἰς ἀνάγκην κείμεθ', ἣν φυλακτέον. 620
 OP. αὐτὴ ξίβει θύουσα θῆλυσ ἄρσενας ;
 IP. οὐκ· ἀλλὰ χαίτην ἀμφὶ σὴν χερνύβομαι.
 OP. ὁ δὲ σφαγεὺς τίς ; εἰ τὰδ' ἱστορεῖν με χρή.
 IP. ἔσω δόμων τῶνδ' εἰσὶν οἷς μέλει τάδε.
 OP. τάφος δὲ ποῖος δέξεταιί μ', ὅταν θάνω ; 625
 IP. πῦρ ἱερὸν ἔνδον χάσμα τ' εὐρωπὸν πέτρας.
 OP. φεῦ·
 πῶς ἄν μ' ἀδελφῆς χεὶρ περιστείλειεν ἄν ;
 IP. μάταιον εὐχὴν, ὦ τάλας, ὅστις ποτ' εἶ,
 ἠὔξω· μακρὰν γὰρ βαρβάρου ναίει χθονός.
 οὐ μὴν, ἐπειδὴ τυγχάνεις Ἀργεῖος ὦν, 630
 ἀλλ' ὦν γε δυνατὸν οὐδ' ἐγὼ ἄλλειψω χάριν.
 πολὺν τε γάρ σοι κόσμον ἐνθήσω τάφῳ,

Hence it came to mean an *address to a god*, and then the *duty of addressing a god*. It may be translated here, freely, as *service*. — Cp. l. 38 ff.

619. ἄζηλα κτλ. : *sc. ἐστί*, cp. 650.
 620. εἰς ἀνάγκην κείμεθ' : *I am placed under a necessity*. 621. Orestes thinks she means that she is to perform the sacrifice herself, and he is naturally horrified at the idea. In the next line she reassures him by saying that she merely sprinkles the victim. Cp. with this line Aesch. *Agam.* 1231 θῆλυσ ἄρσενος φονεύς. There are several reminiscences of the *Oresteian* trilogy of Aeschylus in the *Iph. Taur.* 624. So in Eur. *Ion* 414, Ion says :

ἡμεῖς τὰ γ' ἔξω, τῶν ἔσω δ' ἄλλοις μέλει.

626. The details of this sacrifice are not quite clear. Euripides may have had in mind some sort of Moloch sacrifice in which the victim after being slain (40, 624, 685, etc.) fell into a fiery pit. This was the idea of Diodorus Siculus (20. 14. 6), who quotes ll. 625 and 626. 627. The optative is potential although it implies a wish, cp. GMT. 728. 630. οὐ μὴν : to be taken with ἀλλ' in 631. οὐ μὴν ἀλλά, *nevertheless*. 631. ὦν γε δυνατὸν : *i.e. τούτων ὦν δύναμαι θέσθαι*. In the next line she explains what these are. 632. τάφῳ : *i.e. the χάσμα* of l. 626.

ξανθῷ τ' ἐλαίῳ σῶμα σὸν κατασβέσω,
 καὶ τῆς ὀρείας ἀνθεμόρρυτον γάνος
 ξουθῆς μελίσσης ἐς πυρὰν βαλῶ σέθεν. 635
 ἀλλ' εἶμι δέλτον τ' ἐκ θεᾶς ἀνακτόρων
 οἶσω· τὸ μέντοι δυσμενὲς μὴ 'μοῦ λάβης.
 φυλάσσειτ' αὐτούς, πρόγπολοι, δεσμῶν ἄτερ.
 ἴσως ἄελπτα τῶν ἐμῶν φίλων τινί
 πέμψω πρὸς Ἄργος, ὃν μάλιστ' ἐγὼ φιλῶ, 640
 καὶ δέλτος αὐτῷ ζῶντας οὓς δοκεῖ θανεῖν
 λέγουσ' ἀπίστους ἡδονὰς ἀπαγγελεῖ.

ΧΟ. κατολοφύρομαι σὲ τὸν χερνίβων στρ.
 ῥανίσι μελόμενον
 μελόμενον αἵμακταῖς. 645

633. κατασβέσω: this word has been much discussed and its place in the text doubted, because oil when poured upon a fire causes it to burn brighter, not to go out. The poet may have meant that the oil and honey were to be poured upon the body after it had been reduced to ashes, but the recurrence of sigma in the line seems to imply that the poet wished to give it a hissing sound, as of fire being put out. In that case the mistake goes back to Euripides. 634 f. These two lines are full of poetic feeling. 637. τὸ μέντοι κτλ.: *i.e.* do not imagine that there is any malice on my part. 638. The attendants have been standing in the background while the preceding interview has been going on. They

now come forward, at a sign from Iphigenia, to prevent the prisoners from escaping during her absence. 639-642. These lines are spoken by Iphigenia to herself as she starts to enter the temple. She is full of delight at the thought of the plan which she is about to put into operation. 640. ὃν: the antecedent is τινί. 641. δοκεῖ: *thinks*. 642. Exit Iphigenia into the temple. 643. The commatic passage which begins here continues through 656. The Chorus speaks in dochmiacs, cp. Introd. § 51, but Orestes and Pylades in iambic trimeters. 645. μελόμενον: *a care to, i.e. devoted to*. For the repetition of the word cp. ll. 138, 721, 834, 835, etc., and the note on line 138.

ΟΡ. οἶκτος γὰρ οὐ ταῦτ', ἀλλὰ χαίρειτ', ὦ ξένοι.

ΧΟ. σὲ δὲ τύχας μάκαρος, ἰὼ νεανία, ἀντ.
σεβόμεθ', ἐς πάτραν
ὅτι πόδ' ἐπεμβάσῃ.

ΠΥ. ἄζηλά τοι φίλοισι, θνησκόντων φίλων. 650

ΧΟ. ὦ σχέτλιοι πομπαί.

φεῦ φεῦ, διόλλυσαι.

αἰαῖ αἰαῖ.

πότερος ὁ μέλλων ;

ἔτι γὰρ ἀμφίλογα δίδυμα μέμονε φρήν, 655

σὲ πάρος ἢ σ' ἀναστενάξω γόοις.

ΟΡ. Πυλάδῃ, πέπονθας ταῦτὸ πρὸς θεῶν ἐμοί ;

ΠΥ. οὐκ οἶδ' · ἐρωτᾷς οὐ λέγειν ἔχοντά με.

ΟΡ. τίς ἐστὶν ἡ νεᾶνις ; ὡς Ἑλληνικῶς 660

ἀνῆρεθ' ἡμᾶς τοὺς τ' ἐν Ἰλίῳ πόνους

νόστον τ' Ἀχαιῶν τόν τ' ἐν οἴωνοῖς σοφὸν

Κάλχαντ' Ἀχιλλέως τ' ὄνομα, καὶ τὸν ἄθλιον

Ἀγαμέμνον' ὡς ᾤκτειρ' ἀνθρώπα τέ με

γυναιῖκα παῖδάς τ'. ἔστιν ἡ ξένη γένος 665

646. *This is not a cause for lamentation*, etc. Orestes is not sorry to end his life and find relief from his troubles. 647. *τύχας*: the genitive is causal. 649. *Because thou wilt set thy foot*, etc. For the acc. cp. HA. 716 a, remark. 654. *ὁ μέλλων*: i.e. *ὁ μέλλων διολεῖσθαι*. 655. *My mind is still striving in an uncertain, doubtful way as to whether*, etc. The line is a Homeric reminiscence, cp. Hom. Π 435 *διχθὰ δέ μοι κραδίη μέμονε κτλ. my heart yearneth with*

a twofold wish, etc. 656. *πάρος*: i.e. *πρότερον*, cp. l. 524. — ἢ: *or*, used in a double question without a preceding *πότερον* or *εἰ*, cp. HA. 1017 a. 661. *ἀνῆρεθ'*: here used with two accusatives in the sense of 'to ask a person about a thing,' cp. 664, also Aristoph. *Clouds* 145. 663. *Ἀχιλλέως τ' ὄνομα*: used for variety in place of the simple *Ἀχιλλέα*. Iphigenia did not mention Achilles by name, but called him the son of Thetis in 537.

ἐκείθεν Ἀργεῖα τις· οὐ γὰρ ἂν ποτε
δέλτον τ' ἔπεμπε καὶ τὰδ' ἐξεμάνθαιεν,
ὥς κοινὰ πράσσουσ', Ἄργος εἰ πράσσοι καλῶς.

ΠΥ. ἔφθης με μικρόν· ταῦτα δὲ φθάσας λέγεις.
πλήν ἔν· τὰ γάρ τοι βασιλέων παθήματα 670
ἴσασι πάντες, ὧν ἐπιστροφή τις ἦν.
ἀτὰρ διήλθον χᾶτερον λόγον τινά.

ΟΡ. τίν' ; ἐς τὸ κοινὸν δούς ἄμεινον ἂν μάθοις.

ΠΥ. αἰσχροὺς θανόντος σοῦ βλέπειν ἡμᾶς φάος.
κουῆ γ' ἔπλευσα, δεῖ με καὶ κουῆ θανεῖν. 675
καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι
Ἄργει τε Φωκέων τ' ἐν πολυπτύχῳ χθονί,
δόξω δὲ τοῖς πολλοῖσι, πολλοὶ γὰρ κακοί,
προδοὺς σεσῶσθαί σ' αὐτὸς εἰς οἴκους μόνος

666. ἐκείθεν : *i.e.* from Argos.

668. ὥς κοινὰ πράσσουσ' : *as one who shared the common lot, etc.* πράσσουσ' here has the same meaning as πράσσοι which follows, *i.e.* to fare ; and just as καλῶς πράσσειν means to fare well, so κοινὰ πράσσειν means to fare in the common way, *i.e.* in the same way as the other people in the city. 671. ὧν ἐπιστροφή τις ἦν : lit. on the part of whom there has been any attention to them, *i.e.* all who have sought to know the misfortunes of kings, know them. Pylades means that because Iphigenia knew something of the house of Agamemnon it did not necessarily follow that she was an Argive. The interpretation, "all who have not been completely cut off from the world," can hardly be right, as no people could have been

more isolated than the Taurians.

672. λόγον : *point*, cp. 578, 912. What this is is explained in 674.

673. ἄμεινον ἂν μάθοις : *i.e.* "two heads are better than one." 676. δειλίαν

καὶ κάκην : *i.e.* a reputation for cowardice and baseness. He means that

he will be called δειλός and κακός.

677. Φωκέων : because Phocis' was the home of Pylades. 678. πολλοὶ

γὰρ κακοί : cp. Pind. *Pyth.* 11. 28

κακολόγοι δὲ πολῖται. It is hardly

fair to regard this as the opinion of

Euripides, although he does not seem

to have held the common people in

very high esteem, cp. P. Decharme,

Euripide et l'esprit de son théâtre,

p. 178 ; also Nestle, *Euripides*, p.

291. 679. προδοὺς σεσῶσθαί σ' : for

προδοὺς σε σεσῶσθαι, *betraying thee*

to have come home safely.

ἢ κάφεδρεύσας ἐπὶ νοσοῦσι δώμασι 680
 ῥάψαι μόρον σοι σῆς τυραινίδος χάριν,
 ἔγκληρον ὥς δι' σὴν κασιγνήτην γαμῶν.
 ταῦτ' οὖν φοβοῦμαι καὶ δι' αἰσχύνης ἔχω,
 κοῦκ ἔσθ' ὅπως οὐ χρὴ συνεκπνεῦσαί μέ σοι
 καὶ συσφαγῆναι καὶ πυρωθῆναι δέμας, 685
 φίλον γεγῶτα καὶ φοβούμενον ψόγον.
 OP. εὐφημα φώνει· τὰμὰ δεῖ φέρειν κακά.
 ἀπλᾶς δὲ λύπας ἐξόν, οὐκ οἴσω διπλᾶς.
 ὁ γὰρ σὺ λυπρὸν κάπονείδιστον λέγεις,
 ταῦτ' ἔστιν ἡμῖν, εἴ σε συμμοχθοῦντ' ἐμοὶ 690
 κτενῶ· τὸ μὲν γὰρ εἰς ἔμ' οὐ κακῶς ἔχει,
 πράσσεινθ' ἂ πράσσω πρὸς θεῶν, λιπεῖν βίον.
 σὺ δ' ὄλβιός τ' εἰ καθαρά τ', οὐ νοσοῦντ', ἔχεις
 μέλαθρ', ἐγὼ δὲ δυσσεβῇ καὶ δυστυχῇ.
 σωθεῖς δὲ παιῖδας ἐξ ἐμῆς ὁμοσπόρου 695

680. νοσοῦσι: cp. 536, 693.

681. ῥάψαι: used frequently in the sense of *contrive*, cp. Eur. *Andr.* 836 φόνον ῥάψασα συγγάμῳ σέθεν *having plotted death for your husband*. 682. ἔγκληρον: *heiress*. Py-lades means that he will be accused of having married Electra (cp. l. 696) for the sake of the power she would bring him in case of the death of Orestes.—For the order ἔγκληρον ὥς cp. διωγμὸς ὅστις l. 1324. 683. δι' αἰσχύνης ἔχω: i.e. αἰσχύνομαι. 684. οὐκ ἔσθ' ὅπως οὐ χρὴ: *there is no course left for me but to*, etc. 687. εὐφημα φώνει: *be silent!* cp. l. 123; also Eur. *Iph. Aut.* 1564 εὐφημίαν ἀνείπε καὶ σιγὴν στρατῷ

proclaimed silence to the army.—

With the whole speech cp. Eur. *Or.* 1075 ff. 688. ἐξόν: sc. φέρειν from the preceding line. 690. ταῦτ': the plural is used because it refers to both λυπρὸν and ἐπονείδιστον. 691. τὸ μὲν γὰρ εἰς ἔμ': *as far as I am concerned*, cp. Pl. *Crito* 45 D τὸ σὸν μέρος.—οὐ κακῶς ἔχει: i.e. οὐ κακὸν ἔστιν. 692. πράσσεινθ' ἂ πράσσω: cp. l. 668. This seems to have been a favorite phrase with Euripides, cp. *El.* 85 πράσσονθ' ἂ πράσσω δεῖν' ὑπ' Αἰγίσθου παθών, also *Or.* 660 and 1352; *El.* 807, etc. 694. δυσσεβῇ: because of the murders committed in it. 695. σωθεῖς: subordinate to κτησάμενος, which repre-

κτησάμενος, ἣν ἔδωκά σοι δάμαρτ' ἔχειν,
 ὄνομά τ' ἐμοῦ γένοιτ' ἄν, οὐδ' ἄπαις δόμος
 πατρῶος οὐμὸς ἐξαλειφθείη ποτ' ἄν.
 ἀλλ' ἔρπε καὶ ζῇ καὶ δόμους οἴκει πατρός.
 ὅταν δ' ἐς Ἑλλάδ' ἵππιόν τ' Ἄργος μόλῃς, 700
 πρὸς δεξιᾶς σε τῆσδ' ἐπισκῆπτω τάδε·
 τύμβον τε χῶσον καπίῃες μνημεῖά μοι,
 καὶ δάκρυ' ἀδελφῇ καὶ κόμας δότῳ τάφῳ.
 ἄγγελλε δ' ὡς ὅλωλ' ὑπ' Ἀργείας τινὸς
 γυναικός, ἀμφὶ βωμὸν ἀγνισθεῖς φόνῳ. 705
 καὶ μὴ προδῶς μου τὴν κασιγνήτην ποτέ,
 ἢ ἔρημα κήδη καὶ δόμους ὀρώων πατρός.
 καὶ χαῖρ'· ἔμῳν γὰρ φίλτατον σ' ἠῦρον φίλων,
 ᾧ συγκυναγὲ καὶ συνεκτραφεῖς ἐμοί,
 ἢ ᾧ πόλλ' ἐνεγκὼν τῶν ἐμῶν ἄχθη κακῶν. 710

sents the protasis of a less vivid future condition, the apodosis of which appears in γένοιτ' ἄν and ἐξαλειφθείη ἄν. The participles have no grammatical construction in the sentence. The poet intended to use a personal subject in the apodosis and to make the participles agree with it, and then changed to an impersonal subject.

696. Cp. 915. In Eur. *El.* 1249 the Dioscuri direct Orestes to give Electra to Pylades for his wife. 699. ἔρπε: *go*, frequently so used in tragedy, cp. l. 1411. 700. ἵππιον: the Homeric ἱππόβοτον, cp. Hom. B 287. 701. *By this right hand I lay this charge upon thee*, cp. Soph.

Tr. 1221 τοσοῦτον δὴ σ' ἐπισκῆπτω *so much I lay upon thee*. The dat. of the person is more common in this construction, cp. Eur. *Phoen.* 774 πόλει δὲ καὶ σοὶ ταῦτ' ἐπισκῆπτω, Κρέον *I lay this upon the city and upon thee, Creon*. 702. μνημεῖα: *monument*. Pylades is to erect a mound of earth upon which he is to place a tombstone. 703. κόμας: cp. n. on l. 174. 707. κήδη: *alliance by marriage*, and so *marriage*. 708. φίλτατον: cp. l. 95 n. 709. On the death of his father, Orestes had been sent to Phocis to the house of his uncle Strophius, where he was brought up with Pylades, cp. Eur. *El.* 18.

ἡμᾶς δ' ὁ Φοῖβος μάντις ὦν ἐψεύσατο ·
 τέχνην δὲ θέμενος ὡς προσώταθ' Ἑλλάδος
 ἀπήλασ' αἰδοῖ τῶν πάρος μαντευμάτων.
 ᾧ πάντ' ἐγὼ δούς τὰμὰ καὶ πεισθεὶς λόγοις,
 μητέρα κατακτὰς αὐτὸς ἀνταπόλλυμαι.

715

ΠΥ. ἔσται τάφος σοι, καὶ κασιγνήτης λέχος
 οὐκ ἂν προδοίην, ᾧ τάλας, ἐπεὶ σ' ἐγὼ
 θανόντα μᾶλλον ἢ βλέπονθ' ἔξω φίλον.
 ἀτὰρ τὸ τοῦ θεοῦ σ' οὐ διέφθορέν γέ πω
 μάντευμα, καίτοι γ' ἐγγὺς ἔστηκας φόνου.
 ἀλλ' ἔστιν ἔστιν ἢ λίαν δυσπραξία
 λίαν διδοῦσα μεταβολάς, ὅταν τύχη.

720

ΟΡ. σίγα · τὰ Φοίβου δ' οὐδὲν ὠφελεῖ μ' ἔπη ·
 γυνὴ γὰρ ἤδε δωμάτων ἔξω περᾶ.

ΙΦ. ἀπέλθεθ' ὑμεῖς καὶ παρεντρεπίζετε

725

711 ff. It has already been pointed out (l. 570 n.) that Euripides frequently makes his characters inveigh against the injustice of the gods. In this place he seems to have in mind the words which Aeschylus puts into the mouth of Apollo in *Eum.* 615, μάντις ὦν δ' οὐ ψεύσομαι. 712. τέχνην θέμενος: *having contrived this plan, i.e. τεχνησάμενος.* 713. πάρος: in prose would be *προτέρων*, cp. Eur. *Phoen.* 1733 τὰ πάρος εὐτυχήματα *your former prosperity.* 714. πάντ' κτλ.: cp. 985, also Eur. *Med.* 228 ἐν ᾧ γὰρ ἦν μοι πάντα *in whom my all was placed.* 715. κατακτὰς: cp. l. 79. 717. οὐκ ἂν προδοίην: the potential opt. here expresses almost pure future time, GMT. 239. The poet probably uses it for stylistic reasons, to avoid

three fut. indicatives in succession.

718. Cp. Eur. *Herac.* 599 καὶ ζῶσ' ὑφ' ἡμῶν καὶ θανούσ' ἔσει πολὺ *both living and dead thou wilt have a high place in our hearts.* — βλέπονθ': sc. φάος, cp. 674. 721 f. The idea is that in excessive misfortune if a change occurs it must be for the better, cp. Milton's "Hope conceiving from despair," *Par. Lost* 6. 787. — ἔστιν ἔστιν: cp. 138. — ἢ λίαν δυσπραξία: cp. HA. 600; G. 952, 1; B. 429, 1; Gl. 555 a. 722. τύχη: sc. δοῦσα. 723. As Pylades finishes, Iphigenia reënters from the temple. 725. ὑμεῖς: the attendants who have been guarding the prisoners. Iphigenia does not wish to have them see her give the letter to Pylades. They enter the temple.

τᾶνδον μολόντες τοῖς ἐφειστώσι σφαγῇ.
 δέλτον μὲν αἶδε πολύθυροι διαπτυχαί,
 ξένοι, πάρεισιν· ἅ δ' ἐπὶ τοῖσδε βούλομαι,
 ἀκούσατ'· οὐδεὶς αὐτὸς ἐν πόνοις τ' ἀνὴρ
 ὅταν τε πρὸς τὸ θάρσος ἐκ φόβου πέσῃ. 730
 ἐγὼ δὲ ταρβῶ μὴ ἀποουστήσας χθονὸς
 θῆται παρ' οὐδὲν τὰς ἐμὰς ἐπιστολὰς
 ὃ τήνδε μέλλων δέλτον εἰς Ἄργος φέρειν.

OP. τί δῆτα βούλει; τίνος ἀμνηχανεῖς πέρι;

ΙΦ. ὅρκον δότω μοι τάσδε πορθμεύσειν γραφὰς 735
 πρὸς Ἄργος, οἷσι βούλομαι πέμψαι φίλων.

OP. ἦ κἀντιδώσεις τῷδε τοὺς αὐτοὺς λόγους;

ΙΦ. τί χρήμα δράσειν ἢ τί μὴ δράσειν; λέγε.

OP. ἐκ γῆς ἀφήσειν μὴ θανόντα βαρβάρου.

ΙΦ. δίκαιον εἶπας· πῶς γὰρ ἀγγεῖλειεν ἄν; 740

OP. ἦ καὶ τύραινος ταῦτα συγχωρήσεται;

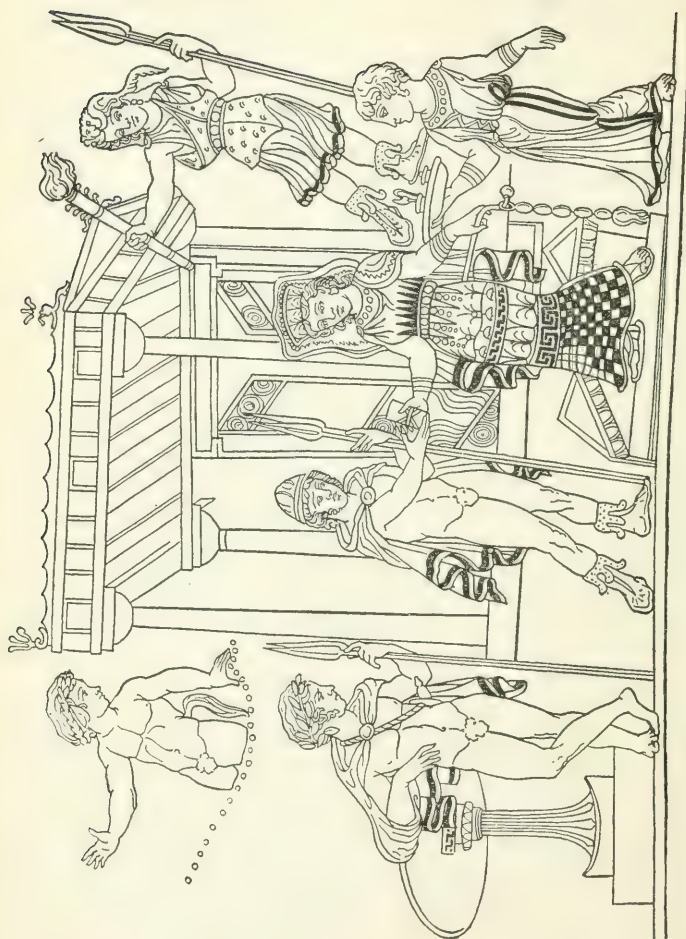
ΙΦ. πείσω σφε, καὐτὴ ναὸς ἐσβήσω σκάφος.

OP. ὄμνυ· σὺ δ' ἔξαρχ' ὅρκον ὅστις εὖσεβής.

ΙΦ. δώσεις, λέγειν χρή, τήνδε τοῖς ἐμοῖς φίλοις.

727. *Here is the letter with its many folding leaves.* This is really a poetic exaggeration, as the letter was a short one. 728. *ἐπὶ τοῖσδε*: *after this*, cp. 873, also *ἐπὶ πᾶσιν* Xen. *Hel.* I. I. 34. 729 f. "Circumstances alter cases." A man in trouble may make promises which he afterward forgets. 731. *μή*: is run together with the first letter of the word following, by synizesis. 732. *παρ' οὐδέν*: *of no importance*, cp. *παρὰ δ' ὀλίγον* I. 870. 737. *τοὺς αὐτοὺς λόγους*: *the same*

assurance, i.e. an oath. 739. *μὴ θανόντα*: *alive*. 740. *πῶς γὰρ κτλ.*: the condition may easily be supplied from the preceding sentence of Orestes, *i.e.* "How could he take the message if I didn't let him go alive?" 742. *ναὸς . . . σκάφος*: means nothing more than *ναῦν*, cp. 1345. 743. *ἔξαρχ'*: *i.e.* repeat the formula of the oath. In the next line Iphigenia gives him the words to which he is to swear, and Pylades repeats them after her. 744. *λέγειν χρή*: *sc. σε*.



Iphigenia gives the letter to Pylades
(From an Apulian amphora)

- ΠΥ. τοῖς σοῖς φίλοισι γράμματ' ἀποδώσω τάδε. 745
 ΙΦ. καὶ γὰρ σὲ σώσω κυανέας ἔξω πέτρας.
 ΠΥ. τίν' οὖν ἐπόμενυς τοισίδ' ὄρκιον θεῶν ;
 ΙΦ. Ἄρτεμιν, ἐν ἧσπερ δώμασιν τιμὰς ἔχω.
 ΠΥ. ἐγὼ δ' ἀνακτά γ' οὐρανοῦ, σεμνὸν Δία.
 ΙΦ. εἰ δ' ἐκλιπὼν τὸν ὄρκον ἀδικοίης ἐμέ ; 750
 ΠΥ. ἄνοστος εἶην· τί δὲ σύ, μὴ σώσασά με ;
 ΙΦ. μήποτε κατ' Ἄργος ζῶσ' ἔχνος θείην ποδός.
 ΠΥ. ἄκουε δὴ νυν ὃν παρήλθομεν λόγον.
 ΙΦ. ἀλλ' οὐ τις ἔστ' ἄκαιρος, ἦν καλῶς ἔχη.
 ΠΥ. ἐξαίρετόν μοι δὸς τόδ', ἦν τι ναῦς πάθῃ, 755
 χῆ δέλτος ἐν κλύδωνι χρημάτων μέτα
 ἀφανῆς γένηται, σῶμα δ' ἐκσώσω μόνον,
 τὸν ὄρκον εἶναι τόνδε μηκέτ' ἔμπεδον.
 ΙΦ. ἀλλ' οἶσθ' ὃ δράσω ; πολλὰ γὰρ πολλῶν κυρεῖ·
 τὰνόντα καγγεγραμμέν' ἐν δέλτου πτυχαῖς 760
 λόγῳ φράσω σοι πάντ' ἀναγγεῖλαι φίλοις.
 ἐν ἀσφαλεῖ γάρ· ἦν μὲν ἐκσώσεως γραφήν,
 αὕτη φράσει σιγῶσα τὰγγεγραμμένα·

746. σώσω ἔξω : cp. l. 1068, HA. 788 ; G. 1225, 1 ; B. 398, N. 3.

747. τίν' : we say 'to swear by a god,' but the Greek uses the simple acc. ὄρκιον : *i.e.* as presiding over the oath. — τοισίδ' : dat. of advantage.

751. τί δὲ σύ : *i.e.* what do you pray may happen to you if you do not

save me? 752. ἔχνος θείην ποδός : *set my foot*, cp. 32. 753. λόγον : cp.

578 and 672. 755. τι . . . πάθῃ : euphemistic for κακὸν . . . πάθῃ, as we say, "If anything happens to the ship," rather than "If the ship goes

down." 756. χρημάτων : tackle and cargo, in fact everything on board.

758. ἔμπεδον : *i.e.* binding. Pylades wishes to be assured that inability to deliver the letter will free him from his oath. 759. πολλὰ γὰρ κτλ. :

many precautions accomplish much, i.e. the more precautions one takes,

the more likely is he to be successful. The expression is proverbial.

761. λόγῳ : *by word of mouth*. Her message is to be oral as well as

written. — ἀγγεῖλαι : inf. of purpose. 762. ἐν ἀσφαλεῖ : cp. ἐν ἡδονῇ, 494.

- ἦν δ' ἐν θαλάσῃ γράμματ' ἀφανισθῇ τάδε,
τὸ σῶμα σώσας τοὺς λόγους σώσεις ἐμοί. 765
- ΠΥ. καλῶς ἔλεξας τῶν τε σῶν ἐμοῦ θ' ὕπερ.
σήμαινε δ' ᾧ χρὴ τάσδ' ἐπιστολὰς φέρειν
πρὸς Ἄργος ὃ τι τε χρὴ κλύοντά σου λέγειν.
- ΙΦ. ἄγγελλ' Ὀρέστη, παιδὶ τὰγαμέμνονος·
ἣ 'ν Αὐλίδι σφαγεῖσ' ἐπιστέλλει τάδε 770
ζῶσ' Ἰφιγένεια, τοῖς ἐκεῖ δ' οὐ ζῶσ' ἔτι.
- ΟΡ. ποῦ δ' ἔστ' ἐκείνη; καθανούσ' ἤκει πάλιν;
- ΙΦ. ἧδ' ἦν ὁρᾶς σύ· μὴ λόγοις ἐκπλησσέ με.
κόμισαί μ' ἐς Ἄργος, ᾧ σύναιμε, πρὶν θανεῖν,
ἐκ βαρβάρου γῆς καὶ μετάστησον θεᾶς 775
σφαγίων, ἐφ' οἷσι ξυνοφόνους τιμὰς ἔχω.
- ΟΡ. Πυλάδην, τί λέξω; ποῦ ποτ' ὄνθ' ἠϋρήμεθα;
- ΙΦ. ἦ σοῖς ἀραία δώμασιν γενήσομαι,

765. τὸ σῶμα: *i.e.* σαντόν, cp. δέμας in ll. 106, 114; etc. — The sigmatism in the line is noteworthy. 766. τῶν τε σῶν: *i.e.* σου; cp. τὰ ὑμέτερα = ὑμᾶς Pl. *Laches*, 189 c, etc. 767. σήμαινε: *indicate*. 769. With the scene which follows cp. Shakespeare's *Cymbeline*, Act 5, Sc. 5. 770. ἣ 'ν Αὐλίδι: the message is quoted directly, and is not made to depend upon ἄγγελλ' in 769. 771. τοῖς ἐκεῖ: *the people there, i.e.* in Argos. For the construction cp. 575. 772. The situation is intensely dramatic. Iphigenia reveals her identity without a suspicion that the young men are anything more than strangers to her. It is not surprising that this scene is praised by

Aristotle, *Poet.* p. 1455 a. — καθανούσ' κτλ.: *has the dead come back to life again?* 774. Iphigenia again takes up the letter, which was interrupted by ll. 772 and 773, and repeats its contents word for word as far as 779. Line 777 is merely an aside to Pylades. The rest of the letter is given indirectly in ll. 783–786. 776. ξυνοφόνους τιμὰς ἔχω: *I have the duty of leading strangers to their death*, cp. 618. 777. ὄνθ': *i.e.* ὄντε. For the participle cp. GMT. 883. 778. ἀραία: *i.e.* a curse, cp. Soph. *O.T.* 1291 δόμοις ἀραίος. The idea is that if Orestes does not attempt to rescue Iphigenia, she, as an avenging spirit, will bring misfortune upon his house.

Ὅρέσθ', ἵν' αὖθις ὄνομα δις κλύων μάθης.

OP. ὦ θεοί. IP. τί τοὺς θεοὺς ἀνακαλεῖς ἐν τοῖς ἐμοῖς ;

OP. οὐδέν· πέραινεν δ'· ἐξέβην γὰρ ἄλλοσε. 781

IP. τάχ' οὖν ἐρωτῶν σ' εἰς ἄπιστ' ἀφίξεται.
λέγ' οὐνεκ' ἔλαφον ἀντιδοῦσά μου θεᾷ
Ἄρτεμις ἔσωσέ μ', ἣν ἔθυσ' ἐμὸς πατήρ,
δοκῶν ἐς ἡμᾶς ὁξὺ φάσγανον βαλεῖν, 785
ἐς τήνδε δ' ὥκισ' αἶαν. αἶδ' ἐπιστολαί,
τάδ' ἐστὶ τὰν δέλτοισιν ἐγγεγραμμένα.

IP. ὦ ῥαδίῳις ὅρκοισι περιβαλοῦσά με,
κάλλιστα δ' ὁμόσας, οὐ πολὺν σχήσω χρόνον,
τὸν δ' ὅρκον ὃν κατώμοσ' ἐμπεδώσομεν. 790
ἰδού, φέρω σοι δέλτον ἀποδίδωμί τε,
Ὅρέστα, τῇσδε σῆς κασιγνήτης πάρα.

OP. δέχομαι· παρεῖς δὲ γραμμάτων διαπτυχάς,
τὴν ἡδονὴν πρῶτ' οὐ λόγοις αἰρήσομαι.

779. ἵν' αὖθις κτλ.: *i.e.* 'I repeat the name in order that hearing it again, a second time, you may know it.' The combination αὖθις . . . δις is noteworthy. The δις emphasizes the idea contained in the αὖθις. 781. ἐξέβην κτλ.: *sc.* φρενῶν, *i.e.* 'my mind was wandering,' cp. ἐξέστην φρενῶν, Eur. *Or.* 1021; also *Bac.* 359 and 850; and *Heracl.* 709. 782. εἰς ἄπιστ' ἀφίξεται: *will arrive at news incredible.* 783. οὐνεκ': for ὅτι, as frequently in tragedy, cp. ll. 813, 957, 1305. — With 783–786 cp. ll. 27–30. 784. ἣν: the antecedent is ἔλαφον. 785. δοκῶν: *thinking*, cp. l. 802, etc. 788. περιβαλοῦσα: *thou who hast laid upon*

me, etc. 789. κάλλιστα: *most happily*, because the object of her oath will be attained. — σχήσω: intransitive, *delay*. 790. ἐμπεδώσομεν: this is the regular word used to denote the ratifying of an oath or agreement, cp. *C.I.A.* Supp. to Vol. 1, p. 10, ταῦτα δὲ ἐμπεδώσω Χαλκιδεῦσιν πειθομένοις τῷ δήμῳ τῷ Ἀθηναίων *this I will ratify for the people of Chalcis if they follow the advice of the people of Athens.* 792. Pylades passes the letter to Orestes. 793. γραμμάτων διαπτυχάς: *folded letters.* 794. With πρῶτ' οὐ λόγοις there is implied by contrast ἀλλ' ἔργῳ, and, suiting his action to the word, Orestes throws his arms about his sister.

- ὦ φιλάττη μοι σύγγον', ἐκπεπληγμένος 795
 ὅμως σ' ἀπίστω περιβαλὼν βραχίονι
 ἐς τέρψιν εἶμι, πυθόμενος θαυμάστ' ἐμοί.
 ΧΟ. ξεῖν', οὐ δικαίως τῆς θεοῦ τὴν πρόσπολον
 χραίνεις ἀθίκτοις περιβαλὼν πέπλοις χέρα.
 ΟΡ. ὦ συγκασιγνήτη τε καὶ ταυτοῦ πατρὸς 800
 Ἀγαμέμνονος γεγῶσα, μή μ' ἀποστρέφου,
 ἔχουσ' ἀδελφόν, οὐ δοκοῦσ' ἔξειν ποτέ.
 ΙΦ. ἐγὼ σ' ἀδελφὸν τὸν ἐμόν ; οὐ παύσῃ λέγων ;
 τὸ δ' Ἄργος αὐτοῦ μεστὸν ἦ τε Ναυπλία.
 ΟΡ. οὐκ ἔστ' ἐκεῖ σός, ὦ τάλαινα, σύγγονος. 805
 ΙΦ. ἀλλ' ἦ Λάκαινα Τυνδαρίς σ' ἐγένεατο ;
 ΟΡ. Πέλοπός γε παιδὶ παιδός, οὐ κ'πέφυκ' ἐγώ.
 ΙΦ. τί φῆς ; ἔχεις τι τῶνδ' ἐμοὶ τεκμήριον ;
 ΟΡ. ἔχω· πατρώων ἐκ δόμων τι πυνθάνου.
 ΙΦ. οὐκοῦν λέγειν μὲν χρὴ σέ, μανθάνειν δ' ἐμέ. 810

796. ἀπίστω κτλ.: *an arm incredulous*. If the text is correct, the metaphor is a bold one. Somewhat similar is *τυφλῶ ποδί*, *Hec.* 1050, and *Phoen.* 834. Cp. also Longfellow's "deep, unutterable eyes." 798. The Chorus naturally remonstrates. The holy priestess was not to be touched by profane hands. 801. μή μ' ἀποστρέφου: Iphigenia imagines the sudden identification of one of the prisoners as Orestes to be a clever scheme for the escape of them both. It is natural, therefore, that she should refuse to acknowledge Orestes without sufficient proof.

803. σε: *sc.* ἔξω. 804. αὐτοῦ μεστόν: *is full of him*. Every Argive would declare himself to be Orestes under such circumstances. — *Ναυπλία*: Nauplia, about eight miles from Argos, was its seaport, and would naturally be coupled with Argos if the speaker had the whole region in mind, cp. *Pind. Ol.* 6. 92 *μεμῖσθαι Συρακοσσᾶν τε καὶ Ὀρτυγίας*. 806. *Τυνδαρίς*: cp. l. 5. 809. *πυνθάνου κτλ.*: *i.e.* ask me about something at home. 810. Iphigenia feels that she must be cautious. All proofs must come from the prisoner without any hint on her part.

- ΟΡ. λέγοιμ' ἂν ἀκοῇ πρῶτον Ἰλέκτρης τάδε·
 Ἀτρέως Θυέστου τ' οἶσθα γενομένην ἔριν ;
- ΙΦ. ἤκουσα, χρυσῆς ἀρνὸς οὔνεκ' ἦν πέρι.
- ΟΡ. ταῦτ' οὖν ὑφήνασ' οἶσθ' ἐν εὐπῆνοις ὑφαῖς ;
- ΙΦ. ὦ φίλτατ', ἐγγὺς τῶν ἐμῶν κάμπταις φρενῶν. 815
- ΟΡ. εἰκὼ τ' ἐν ἱστοῖς ἡλίου μετάστασιν ;
- ΙΦ. ὕφηνα καὶ τόδ' εἶδος εὐμίτοις πλοκαῖς.
- ΟΡ. καὶ λούτρ' ἐς Αὔλιν μητρὸς ἀδέξω πάρα ;
- ΙΦ. οἶδ'· οὐ γὰρ ὁ γάμος ἐσθλὸς ὢν μ' ἀφείλετο.
- ΟΡ. τί γάρ ; κόμας σὰς μητρὶ δοῦσα σῇ φέρειν ; 820
- ΙΦ. μνημεῖά γ' ἀντὶ σώματος τοῦμοῦ τάφῳ.

811. ἀκοῇ: *by hearsay, i.e. which I have heard.* The substantive has with it here a genitive of source, a construction proper to the verb ἀκούω. — Orestes was an infant when Iphigenia left her home for Aulis, cp. ll. 231–233. He could not therefore remember anything about her except what he had heard from other sources. Most of this information would naturally come from his sister Electra, who was older than he was. 812. For the quarrel between Atreus and Thyestes cp. l. 193 n. 813. οὔνεκ': cp. 783. 814. εὐπῆνοις ὑφαῖς: *in a delicate web*, cp. 312. In Eur. *Ion* 1417 ff. Creusa identifies her son by means of something which she had woven as a young woman. In each case the design woven in the fabric was a well-known family myth. 815. κάμπταις: *thou art turning.* The metaphor is taken from the hippodrome.

816. μετάστασιν: in apposition with εἰκὼ. On the form of the latter cp. HA. 200; G. 248. — For the turning back of the sun cp. l. 193, also *Milton Par. Lost* 10. 688 f.

The Sun, as from Thyestean banquet,
 turned
 His course intended.

817. εἶδος: *design.* 818. λούτρ': according to Greek custom, the bride on her wedding day must bathe in water taken from the sacred spring of her native town. In Athens this spring was the Enneacrounus (Th. 2. 15). Iphigenia was to be married away from home and therefore had to take the water for her marriage bath with her. 819. οὐ γὰρ . . . ἐσθλός: because the marriage was a mere pretext for getting Iphigenia away from home. — ἀφείλετο: *i.e.* from Argos. 820. δοῦσα: *sc.* οἶσθα from 814. 821. ἀντὶ σώματος: her body was to

ΟΡ. ἃ δ' εἶδον αὐτός, τάδε φράσω τεκμήρια·
Πέλοπος παλαιὰν ἐν δόμοις λόγχην πατρός,
ἣν χερσὶ πάλλων παρθένον Πισάτιδα
ἐκτήσαθ' Ἴπποδάμειαν, Οἰνόμαον κτανών,
ἐν παρθενῶσι τοῖσι σοῖς κεκρυμμένην.

825

ΙΦ. ὦ φίλτατ', οὐδὲν ἄλλο, φίλτατος γὰρ εἶ,
ἔχω σ', Ὀρέστα, τηλύγετον
χθονὸς ἀπὸ πατρίδος
Ἀργόθεν, ὦ φίλος.

830

be burned at Aulis. The lock of hair was to be placed upon her tomb in Argos. Cp. Schol. to Aesch. *Sept.* 49, quoted by Schöne: ἔθος δὲ ἦν τοὺς ἐν πολέμῳ τοῖς οἰκεῖοις πέμπειν σημεῖα ἢ περόνας ἢ ταινίας ἢ βοστρύχους ἢ τι τοιοῦτον. *It was the custom for men engaged in war to send to their relatives tokens, brooches, or fillets or locks of hair or something of that sort.*

822. The proofs which he has given so far have all come from Electra. The ancient lance of Pelops (cp. l. 1), preserved as an heirloom in the women's apartments, he had himself seen. 826. παρθενῶσι: the portion of the house reserved for the maidens. So ὁ Παρθενῶν on the Acropolis at Athens was originally used only of the part of the temple in which the statue of the virgin goddess Athena stood. The name was afterwards used to designate the whole temple. 827. Iphigenia is now convinced that the stranger really is her brother Ores-

tes, and she makes no attempt to restrain her joy. As one thought after another flashes across her mind, she gives herself up to the play of her emotions. Her part as far as l. 899 is sung. With a good actor the scene may be made very effective, as has been proved by experience with a modern audience. The dochmiac meter which prevails throughout the passage is the meter usually employed to express outbursts of grief or joy. The poet skilfully varies it by the use of occasional logaoedic lines, and by the iambic trimeters of Orestes. With this recognition cp. Eur. *Ion* 1437 ff. and *El.* 578 ff. 828. τηλύγετον: does not occur elsewhere in Attic Greek, but is found several times in Homer. L. and S. explain its meaning here as τηλοῦ γεγονότα, i.e. *born far away* and so *far distant*, cp. Hesych. τηλυγέτων ἀποικιῶν· τῶν μακρὰν ἀπεχονσῶν. 830. ὦ φίλος: the nom. is often used in exclamations in place of the voc.

- ΟΡ. *κἀγὼ σε τὴν θαινοῦσαν, ὡς δοξάζεται.*
κατὰ δὲ δάκρυ' ἀδάκρυα, κατὰ γόος ἄμ' χαρᾷ
τὸ σὸν νοτίζει βλέφαρον, ὡσαύτως δ' ἐμόν.
- ΙΦ. *τὸν ἔτι βρέφος ἔλιπον ἔλιπον ἀγκάλαι-*
σι νεαρὸν τροφοῦ νεαρὸν ἐν δόμοις. 835
ὦ θυμὲ κρείσσον ἢ λόγοισιν εὐτυχῶν,
τί φῶ ; θαυμάτων πέρα καὶ λόγου
πρόσω τάδ' ἐπέβα. 840
- ΟΡ. *τὸ λοιπὸν εὐτυχοῖμεν ἀλλήλων μέτα.*
- ΙΦ. *ἄτοπον ἡδονὰν ἔλαβον, ὦ φίλαι ·*
δέδοικα δ' ἐκ χερῶν με μὴ πρὸς αἰθέρα
ἀμπτάμενος φύγῃ ·
ὠὖ Κυκλωπίδες ἐστίαι, ὠὖ πατρίς, 845

831. *ὡς δοξάζεται*: i.e. as people think. The verb is impersonal. — Cp. 771. 832. The meter is iambic trimeter, but resolved as far as possible. The nearest approach to this elsewhere in Euripides is in *Cycl.* 203, where the first three feet are tribrachs. — *κατά*: goes with *νοτίζει*. 834. *τόν*: cp. *τᾶς* 151. 835. *ἐν δόμοις*: in Eur. *Iph. Aul.* 622 the infant Orestes accompanies Clytemnestra and Iphigenia to Aulis. 836. The idea is *κρείσσον εὐτυχῶν ἢ λόγοις λέγειν*, cp. *King Lear*, Act I, Sc. I

Then poor Cordelia!
 And yet not so; since, I am sure, my
 love's
 More richer than my tongue.

840. *πρόσω*: i.e. far beyond. 842. *φίλαι*: addressed to her attendant maidens the Chorus. 844. Iphigenia fears that her happiness may sud-

denly leave her, just as a bird might flutter out of her hands and escape. The metaphor occurs several times in the extant plays of Euripides, cp. *Hipp.* 828, where Theseus says of Phaedra after she has hanged herself, *ὄρνις γὰρ ὥς τις ἐκ χερῶν ἄφαντος εἶ* like a bird thou hast vanished from my hands; cp. also *Herc. Fur.* 628 and *Andr.* 1219 f. 845. *Κυκλωπίδες*: the walls of Mycenae, which were built of large stones, were supposed by the Greeks of the historical period to have been built by the Cyclopes, who came from Lydia; cp. Eur. *Iph. Aul.* 1500

καλεῖς πόλισμα Περσέως,
Κυκλωπίων πόνον χερῶν,

Dost thou call upon the citadel of Perseus, work of Cyclopean hands?
 Cp. also Eur. *El.* 1158, *Herc. Fur.* 15.

Μυκήνα φίλα,
 χάριν ἔχω ζῴας, χάριν ἔχω τροφᾶς,
 ὅτι μοι συνομαίμονα
 τόνδε δόμοισιν ἐξεθρέψω φάος.

OP. γένει μὲν εὐτυχούμεν, ἐς δὲ συμφοράς, 850
 ᾧ σύγγον', ἡμῶν δυστυχῆς ἔφυ βίος.

ΙΦ. ἐγὼ μέλεος οἶδ', ὅτε τὸ φάσγανον
 δέρα θῆκέ μοι μελεόφρων πατήρ,

OP. οἶμοι. δοκῶ γὰρ οὐ παρών σ' ὁρᾶν ἐκεῖ. 855

ΙΦ. ἀνυμέναιος, ᾧ σύγγον', Ἀχιλλέως
 ἐς κλισίαν λέκτρων
 δόλι' ὅτ' ἀγόμαν·

παρὰ δὲ βωμόν ἦν δάκρυα καὶ γόοι. 860
 φεῦ φεῦ χερνίβων ἐκεῖ.

OP. ᾧμωξα καὶ γὰρ τόλμαν ἦν ἔτλη πατήρ.

ΙΦ. ἀπάτορ' ἀπάτορα πότμον ἔλαχον.
 ἄλλα δ' ἐξ ἄλλων κυρεῖ. 865

OP. εἰ σὸν γ' ἀδελφόν, ᾧ τάλαιν', ἀπώλεσας.

846. Μυκήνα: a poetic form for Μυκῆναι, cp. Θῆβη for Θῆβαι in Eur. *Hērē*. 555 etc., Ἀθήνη for Ἀθῆναι Hom. η 80. A similar usage prevails in colloquial modern Greek. 849. φάος: similarly in Eur. *Iph. Aul.* 1502 Iphigenia says, when about to go to the place of sacrifice, ἔθρεψας Ἑλλάδι με φάος *thou hast reared me a light to Greece*. 850. Cp. Eur. *Andromeda*, Frag. 141

χρήμασιν γὰρ εὐτυχῶ·
 ταῖς συμφοραῖσι δ', ὡς ὁρᾶς, οὐκ εὐτυχῶ.

Happy am I in wealth, but in my fortunes, as you see, unhappy. 855. πα-

ρῶν: historical present. — ἐκεῖ: *i.e.*

at the altar at Aulis. 856. ἀνυμέναιος: *unaccompanied by the marriage song*, because no real marriage was celebrated. 857. ἐς κλισίαν λέκ-

τρων: *i.e.* ἐς λέκτρον. The phrase belongs within the relative clause.

861. χερνίβων: the causal gen. is frequently used in exclamations.

862. ᾧμωξα: aorist of the emotion experienced just before the statement is made; cp. GMT. 60; GS.

262. 865. κυρεῖ: in place of τυγχάνει, as often in tragedy. *One thing comes to pass from one thing and another from another.*

- ΙΦ. δαίμονος τύχα τινός.
 ὦ μελέα δεινᾶς τόλμας. δεῖν' ἔτλαν
 δεῖν' ἔτλαν, ὦμοι σύγγονε. παρὰ δ' ὀλίγον. 870
 ἀπέφυγες ὄλεθρον ἀνόσιον ἐξ ἐμᾶν
 δαῖχθεις χερῶν.
 ἅ δ' ἐπ' αὐτοῖς τίς τελευτά ;
 τίς τύχα μοι συγκυρήσει ;
 τίνα σοι πόρον εὐρομένα 875
 πάλιν ἀπὸ πόλεως, ἀπὸ φόνου πέμψω
 πατρίδ' ἐς Ἀργείαν,
 πρὶν ἐπὶ ξίφος αἵματι σῶ 880
 πελάσσαι ; τόδε σόν, ὦ μελέα ψυχά,
 χρέος ἀνευρίσκειν.
 πότερον κατὰ χέρσον, οὐχὶ ναῖ,
 ἀλλὰ ποδῶν ρίπῃ ; 885
 θανάτῳ πελάσεις ἀνὰ βάρβαρα φῦλα
 καὶ δι' ὁδοὺς ἀνόδους στείχων· διὰ κυανέας μὴν
 στενοπόρου πέτρας μακρὰ κέλευθα να- 890
 ῖοισιν δρασμοῖς.
 τάλαινα, τάλαινα.

867. *It would have been by the fortune of some divinity.* The line is an answer to 866. 869. μελέα: Iphigenia addresses herself. 870. παρὰ δ' ὀλίγον: Socrates says of the vote against him, *Pl. Apol.* 36 A οὐ γὰρ ψόμην ἔγωγε οὕτω παρ' ὀλίγον ἔσεσθαι, ἀλλὰ παρὰ πολύ. 871. ἐξ: denotes the agent, cp. 1076. 872. δαῖχθεις κτλ.: added to explain ὄλεθρον ἀνόσιον. The supplementary participle is used where the infinitive would naturally be expected. 873. ἐπ' αὐτοῖς: *after*

this, i.e. 'what will the final outcome be?' cp. 728. 880. ἐπί: connect with πελάσσαι. 884 f. *Shall it be by land, not by ship, but by the motion of our feet?* No definite plan occurs to Iphigenia until l. 1029. 886. In Eur. *Helena* (1041 f.) Helen considers the question of flight in a similar way. 887. The line is a dactylic hexameter. — δι' ὁδοὺς ἀνόδους: *through pathless ways*, cp. n. on l. 203. 890. στενοπόρου πέτρας: *i.e.* the Symplegades.

τίς ἄρ' οὖν, τάλαι, ἧ θεὸς ἧ βροτὸς ἧ
 τί τῶν ἀδοκῆτων
 πόρον ἄπορον ἐξανύσας,
 δυοῖν τοῖν μόνοιιν Ἀτρείδαιιν φανεῖ
 κακῶν ἔκλυσιν ;

895

ΧΟ. ἐν τοῖσι θαυμαστοῖσι καὶ μύθων πέρα
 τάδ' εἶδον αὐτῇ κοῦ κλύουσ' ἀπαγγελῶ.

900

ΠΥ. τὸ μὲν φίλους ἐλθόντας εἰς ὄψιν φίλων,
 Ὅρέστα, χειρῶν περιβολὰς εἰκὸς λαβεῖν.
 λήξαντα δ' οἴκτων κάπ' ἐκεῖν' ἐλθεῖν χρεῶν,
 ὅπως τὸ κλεινὸν ὄνομα τῆς σωτηρίας
 λαβόντες ἐκ γῆς βησόμεσθα βαρβάρου.
 σοφῶν γὰρ ἀνδρῶν ταῦτα, μὴ ῥ' κβάντας τύχης,

905

896. *What unexpected thing, i.e. what happy chance, in place of τὸ μέσον or something similar, cp. Eur. Hel. 1137 ὁ τι θεὸς ἢ μὴ θεὸς ἢ τὸ μέσον.* 897. *πόρον ἄπορον*: this must mean *a way where there is no way*. — *ἐξανύσας*: agrees with *τίς* l. 895. 898. *μόνοιιν*: Electra is for the moment forgotten. This is a further proof of Iphigenia's excited state of mind. Cp. Soph. *Ant.* 941. 900. The Chorus has witnessed the whole scene, and can scarcely believe it, cp. *Hamlet*, Act 1, Sc. 1

Before my God, I might not this believe
 Without the sensible and true avouch
 Of mine own eyes ;

also Eur. *Ion* 1510 ff.

μηδεὶς δοκεῖτω μηδὲν ἀνθρώποις ποτὲ
 ἀελπτον εἶναι πρὸς τὰ τυγχάνοντα νῦν.
Let no man think there will ever be-

fall mankind anything unexpected to compare with what is happening now.

902. Pylades is the first to remember their critical situation and to remind them that escape is now the essential thing. Orestes acknowledges the wisdom of his advice, but has first to satisfy Iphigenia's curiosity. — *τό*: should be taken with *λαβεῖν*. The whole clause is the subject of *εἰκὸς ἐστίν*. 905. *ὅπως κτλ.*: this clause is in apposition with *ἐκεῖνο* in 904. — *ὄνομα τῆς σωτηρίας*: poetic periphrasis for *τὴν σωτηρίαν*. 907. The idea is that wise men make the most of their opportunities and do not desert good fortune for vain pleasures. — *ταῦτα*: *sc. ἐστίν*. The plural is used because the poet has two things in mind, *μὴ ἐκβῆναι τύχης* and *μὴ ἡδονὰς ἄλλας λαβεῖν*. — *μή*: should be taken with *λαβεῖν*.

καιρὸν λαβόντας, ἡδονὰς ἄλλας λαβεῖν.

OP. καλῶς ἔλεξας· τῇ τύχῃ δ' οἶμαι μέλειν
τοῦδε ξὺν ἡμῖν· ἦν δέ τις πρόθυμος ἦ,
σθένειν τὸ θεῖον μᾶλλον εἰκότως ἔχει. 910

IF. οὐδέν μ' ἐπίσχει γ' οὐδ' ἀποστήσει λόγου
πρῶτον πυθέσθαι τίνα ποτ' Ἥλέκτρα πότμον
εἴληχε βιότου· φίλα γὰρ ἔσται πάντ' ἐμοί.

OP. τῶδε ξυνοικεῖ βίον ἔχουσ' εὐδαίμονα. 915

IF. οὗτος δὲ ποδαπὸς καὶ τίος πέφυκε παῖς ;

OP. Στρόφιος ὁ Φωκεὺς τοῦδε κλήζεται πατήρ.

IF. ὅδ' ἐστὶ γ' Ἀτρέως θυγατρός, ὁμογενὴς ἐμός ;

OP. ἀνεψιός γε, μόνος ἐμοὶ σαφὴς φίλος.

IF. οὐκ ἦν τόθ' οὗτος ὅτε πατήρ ἔκτεινέ με. 920

OP. οὐκ ἦν· χρόνον γὰρ Στρόφιος ἦν ἄπαις τινά.

IF. χαῖρ' ὦ πόσις μοι τῆς ἐμῆς ὁμοσπόρου.

OP. κάμὸς γε σωτήρ, οὐχὶ συγγενὴς μόνον.

IF. τὰ δεινὰ δ' ἔργα πῶς ἔτλης μητρὸς πέρι ;

OP. σιγῶμεν αὐτά· πατρὶ τιμωρῶν ἐμῶ. 925

IF. ἦ δ' αἰτία τίς ἀνθ' ὅτου κτείνει πόσιν ;

OP. ἔα τὰ μητρός· οὐδὲ σοὶ κλύειν καλόν.

910. τοῦδε: *i.e.* what is expressed in ll. 905 and 906. 911. εἰκότως ἔχει: *i.e.* εἰκός ἐστιν. "Heaven helps those who help themselves." 912. λόγου: as in 578 and 672. 913. πυθέσθαι: in apposition with λόγου. 914. πάντ': *i.e.* πάντα περὶ ἐκείνης. Iphigenia knew only that Electra was alive (cp. l. 562) and, womanlike, in spite of their danger, she now insists upon learning something more about her. 916. Iphigenia knew the name of Pylades, but it suggested nothing

to her, as he was not born when she left home, cp. 920. 918. θυγατρός: the mother of Pylades was Anaxibia, a sister of Agamemnon. Pylades was therefore Iphigenia's cousin. 920. ἔκτεινέ με: *i.e.* tried to slay me. 922. πόσις: the nom. in place of the more regular voc., cp. l. 830 and Eur. *Hel.* 1399. 926. ἀνθ' ὅτου: an adverbial phrase, *why*. Hence ὅτου not ἡστινος. 927. ἔα: *i.e.* let alone, cp. μητέρα τ', ἐὼ τοῦτ', οὐ γὰρ εὐπρεπὲς λέγειν, κτλ. Eur. *Or.* 1145.

- ΙΦ. σιγῶ· τὸ δ' Ἄργος πρὸς σὲ νῦν ἀποβλέπει ;
 ΟΡ. Μενέλαος ἄρχει· φυγάδες ἐσμέν ἐκ πάτρας.
 ΙΦ. οὐ πον νοσοῦντας θεῖος ὕβρισεν δόμους ; 930
 ΟΡ. οὐκ, ἀλλ' Ἐρινύων δειμὰ μ' ἐκβάλλει χθονός.
 ΙΦ. ταῦτ' ἄρ' ἐπ' ἀκταῖς κἀνθάδ' ἠγγέλλῃς μανείς ;
 ΟΡ. ὦφθην οὐ νῦν πρῶτον ὄντες ἄθλιοι.
 ΙΦ. ἔγνωκα, μητρός σ' εἵνεκ' ἠλάστρουν θεαί.
 ΟΡ. ὥσθ' αἵματηρὰ στόμι' ἐπεμβαλεῖν ἐμοί. 935
 ΙΦ. τί γάρ ποτ' ἐς γῆν τήνδ' ἐπόρθμευσας πόδα ;
 ΟΡ. Φοίβου κελευσθεῖς θεσφάτοις ἀφικόμην.
 ΙΦ. τί χρήμα δρᾶσαι ; ῥήτὸν ἢ σιγώμενον ;
 ΟΡ. λέγοιμ' ἄν· ἀρχαὶ δ' αἶδε μοι πολλῶν πόνων.
 ἐπεὶ τὰ μητρὸς ταῦθ' ἂ σιγώμεν κακὰ 940
 ἐς χεῖρας ἦλθε, μεταδρομαῖς Ἐρινύων
 ἠλανόμεσθα φυγάδες, ἔστ' ἐμὸν πόδα
 ἐς τὰς Ἀθήνας δῆτ' ἔπεμψε Λοξίας,
 δίκην παρασχεῖν ταῖς ἀνωνύμοις θεαῖς.

928. ἀποβλέπει: *look up to you, i.e.* look to you as king. In Eur. *Iph. Aul.* 1378 Iphigenia when about to be sacrificed says, εἰς ἔμ' Ἑλλάς ἢ μεγίστη πᾶσα νῦν ἀποβλέπει. 930. Iphigenia thinks he means that Menelaus has banished him. 931. Ἐρινύων: pronounced as three syllables. 932. *This, then, is why you were announced as mad, here too, upon the shore.* — ταῦτ': adv. acc. = διὰ ταῦτα, cp. HA. 719 c; G. 1060; B. 336; Gl. 540. — κἀνθάδ: *i.e.* in Tauris, in opposition to Argos. 934. ἠλάστρουν: *were driving*, cp. 942 and 971. The word well expresses the mad rush of the victim

attempting to escape. — θεαί: *i.e.* the Furies, cp. ταῖς ἀνωνύμοις θεαῖς 944. 935. αἵματηρὰ στόμι': carries on the metaphor of ἠλάστρουν. The victim is like a horse driven so hard that the bit becomes bloody. 936. ἐπόρθμευσας πόδα: *turned thy steps*, cp. 266, also 1435. 939. λέγοιμ' ἄν: cp. 717 n. — αἶδε: refers to what follows. 941. ἐς χεῖρας ἦλθε: Orestes regarded it as his solemn duty to avenge his father's death. 944. ἀνωνύμοις: *nameless*, because the ancient Greeks thought it brought bad luck to call evil things by their right names. Hence the name Eumenides, *i.e.* "Kindly Beings" for

ἔστιν γὰρ ὅσια ψῆφος, ἣν Ἄρει ποτὲ 945
 Ζεὺς εἶσατ' ἔκ του δὴ χερῶν μιάσματος.
 ἔλθων δ' ἐκείσε, πρῶτα μὲν μ' οὐδεὶς ξένων
 ἐκὼν ἐδέξαθ', ὥς θεοῖς στυγούμενον.
 οἳ δ' ἔσχον αἰδῶ, ξένια μονοτράπεζά μοι
 παρέσχον, οὔκων ὄντες ἐν ταύτῳ στέγει, 950
 σιγῇ δ' ἐτεκτάναντ' ἀπόφθεγκτόν μ', ὅπως
 δαιτὸς γενοίμην πώματός τ' αὐτῶν δίχα,
 ἐς δ' ἄγγος ἴδιον ἴσον ἅπασι βακχίου
 μέτρημα πληρώσαντες εἶχον ἡδονήν.
 καγὼ 'ξελέγξαι μὲν ξένους οὐκ ἡξίου, 955

the Furies, cp. 218 n. — θεαῖς: dat. of advantage.

945. ψῆφος: *court*, cp. 969. From the idea of vote, the poet uses the word to denote the place where the votes were cast. 946. The Areopagus, according to Greek legend, was so called because Ares was tried there for murdering Halirrothius, cp. Eur. *El.* 1258 ff.

ἔστιν δ' Ἄρεώς τις ὄχθος, οὗ πρῶτον θεοὶ ἔξοντ' ἐπὶ ψήφοισιν αἵματος πέρι, Ἄλirroθιον ὅτ' ἔκταν ὠμόφρων Ἄρης κτλ.

There is a hill of Ares where first the gods sat to decide about a deed of blood, when Ares, fierce of heart, slew Halirrothius, etc. It is more likely that the hill got its name from ἄρειος, *i.e.* φόνιος, "bloody," as explained by Wecklein in his note on this passage. The court of the Areopagus in the time of Euripides had jurisdiction over cases of intentional homi-

cide. In earlier times it had other important prerogatives of which it was deprived soon after Pericles came into power, cp. Arist. *Ἀθ. Πολ.* cc. 25 and 27. 947. ἐλθών: has no grammatical construction. It is a case of anacoluthon, cp. l. 964. — ἐκείσε: *i.e.* to Athens. 949. ἔσχον αἰδῶ: *i.e.* ἡδέσαντο. 951. *By their silence they contrived to keep me silent.* ἀπόφθεγκτον: *i.e.* ἀφθεγκτον. 952 ff. The idea is that some of the Athenians wishing to be hospitable, and at the same time to escape pollution, provided the murderer with entertainment at a separate table, but had no intercourse with him. 953. ἐς ἄγγος ἴδιον: instead of one cup which was passed from hand to hand, as was customary at banquets, each man had a cup of his own and drank by himself. — ἴσον: should be taken with μέτρημα. — βακχίου: *wine*, cp. Eur. *Cyc.* 519.

ἤλγουν δὲ σιγῇ καδόκουν οὐκ εἰδέναι,
 μέγα στενάζων, οὔνεκ' ἦ μητρὸς φονεύς.
 κλύω δ' Ἀθηναίοισι τὰμὰ δυστυχῇ
 τελετὴν γενέσθαι, καὶ τὸν νόμον μένειν,
 χοῆρες ἄγγος Παλλάδος τιμᾶν λεών. 960
 ὥς δ' εἰς Ἄρειον ὄχθον ἦκον, ἐς δίκην
 ἔστην, ἐγὼ μὲν θάτερον λαβὼν βάθρον,
 τὸ δ' ἄλλο πρέσβειρ' ἥπερ ἦν Ἑρινύων.
 εἰπὼν δ' ἀκούσας θ' αἵματος μητρὸς πέρι,
 Φοῖβός μ' ἔσωσε μαρτυρῶν· ἴσας δέ μοι 965

957. οὔνεκ': cp. 783. — φονεύς: nobody in Athens called Orestes φονεύς, but he knew that that was what they thought him. That is why he uses this harsh word here, although in l. 940 he was unwilling to mention his mother's fate. 959. καὶ: i.e. at the time of his narration. 960. χοῆρες ἄγγος: Euripides gives this story of the entertainment of Orestes at Athens to account for the origin of the Choes festival, one of the features of which was that each man at a given signal drank a pitcher (χοῦς) of wine in silence, and the one who finished first received a prize. The Χόες came on the second day of the Anthesteria, a three days' festival celebrated in the month of Anthesterion. 961. ὄχθον: in place of the usual πάγον, as not infrequently in tragedy. — ἐς δίκην ἔστην: came up for trial. 962. βάθρον: in a Greek court of law there were two stands, one for the accuser and the other for the defendant. In

the present case the "Eldest of the Furies" is supposed to occupy the first of these, and Orestes the other. 963. πρέσβειρ': sc. λαβοῦσα, a case of anacoluthon. The poet completes his sentence as though a plural verb had preceded. 964. εἰπὼν δ' ἀκούσας θ' κτλ.: cp. the trial scene in Aesch. *Eum.* 586 ff., where Orestes is cross-questioned by the Furies, and Apollo saves him by testifying in his behalf. Euripides evidently has this scene in mind here. For the construction cp. l. 947. 965 f. ἴσας δέ μοι ψήφους: cp. Aesch. *Eum.* 752 f. (Athena speaks)

ἀνὴρ ὃδ' ἐκπέφενγεν αἵματος δίκην·
 ἴσον γὰρ ἔστι τὰριθμημα τῶν πάλων.

This man has escaped in his trial for murder. The number of the votes is equal; cp. also Eur. El. 1265 f. In an Attic court of law it was the custom, in case of a tie vote, for the presiding officer to decide in favor of the defendant. Euripides, following Aeschylus, makes the origin of the

ψήφους διηρίθμησε Παλλὰς ὠλένη,
 νικῶν δ' ἀπῆρα φόνια πειρατήρια.
 ὅσαι μὲν οὖν ἔζοντο πεισθεῖσαι δίκη,
 ψῆφον παρ' αὐτὴν ἱερὸν ὥρισαντ' ἔχειν.
 ὅσαι δ' Ἐρινύων οὐκ ἐπείσθησαν νόμῳ, 970
 δρόμοις ἀνιδρύτοισιν ἡλάστρουν μ' αἰεί,
 ἕως ἐς ἀγνὸν ἦλθον αὖ Φοῖβου πέδον,
 καὶ πρόσθεν ἀδύτων ἐκταθείς. νῆστις βορᾶς,
 ἐπώμοσ' αὐτοῦ βίον ἀπορρήξειν θαιῶν,
 εἰ μὴ με σώσει Φοῖβος, ὅς μ' ἀπώλεσεν. 975
 ἐντεῦθεν αὐδὴν τρίποδος ἐκ χρυσοῦ λακῶν

custom go back to Athena's decision in this trial. The words ψῆφος Ἀθηνᾶς were proverbial for an acquittal, probably in cases where the votes were equal.

967. νικῶν δ' ἀπῆρα φόνια πειρατήρια: is equivalent to ἐκπέφην· γεν αἵματος δίκην quoted on 965. 969. ψῆφον: as in 945. — ὥρισαντ' κτλ.: lit. *marked out the boundaries so as to have a shrine, i.e. took possession of a shrine*. There was an ancient sanctuary of the Furies in the cave at the northeast corner of the Areopagus. Euripides again follows Aeschylus in making its establishment date from the trial of Orestes, cp. Eur. *El.* 1270 ff.

δειναὶ μὲν οὖν θεαὶ τῷδ' ἄχει πεπληγμέναι
 πάγον παρ' αὐτὸν χάσμα δύσονται χθονός,
 σεμνὸν βροτοῖσιν εὐσεβὲς χρηστήριον.

So, the dreadful goddesses, smitten with this distress, hard by the hill itself will enter a cave in the earth, a holy, sacred oracle for mankind.

970. Ἐρινύων: cp. 931 n. — νόμῳ: *decision*. 971. δρόμοις ἀνιδρύτοισιν: cp. l. 81. 972. ἀγνὸν . . . Φοῖβου πέδον: probably means the sacred enclosure about the temple at Delphi, as Wecklein has pointed out. 973. πρόσθεν: i.e. *πρό*. — νῆστις βορᾶς: *without tasting food*. It was his desperate condition which made Orestes address the oracle in this manner. In a similar way the Athenians sent to consult the oracle at Delphi at the time of the invasion of Greece by Xerxes, when they had received an unfavorable reply, again addressed the oracle and threatened to stay there until they died, if the god did not tell them something more favorable. As a result they received the famous reply about the wooden wall recorded by Hdt. 7. 141. 974. αὐτοῦ: *there on the spot*. 975. ὅς μ' ἀπώλεσεν: i.e. by bidding him avenge his father. 976. αὐδὴν: *oracle*. — λακῶν: as in 461.

Φοῖβός μ' ἔπεμψε δεῦρο, διοπετὲς λαβεῖν
 ἄγαλμ' Ἀθηνῶν τ' ἐγκαθιδρῦσαι χθονί.
 ἀλλ' ἦνπερ ἡμῖν ὤρισεν σωτηρίαν,
 σύμπραξον· ἦν γὰρ θεᾶς κατάσχωμεν βρέτας, 980
 μαυιῶν τε λήξω καὶ σὲ πολυκώπῳ σκάφει
 στείλας Μυκῆναις ἐγκαταστήσω πάλιν.
 ἀλλ', ὦ φιληθείς', ὦ κασίγνητον κάρα,
 σῶσον πατρῶον οἶκον, ἔκσωσον δ' ἐμέ·
 ὡς τᾶμ' ὄλωλε πάντα καὶ τὰ Πελοπιδῶν, 985
 οὐράνιον εἰ μὴ ληψόμεσθα θεᾶς βρέτας.

ΧΟ. δεινὴ τις ὀργὴ δαιμόνων ἐπέξεσε
 τὸ Ταντάλειον σπέρμα διὰ πόνων τ' ἄγει.

ΙΦ. τὸ μὲν πρόθυμον, πρὶν σε δεῦρ' ἐλθεῖν, ἔχω
 Ἄργει γενέσθαι καὶ σέ, σύγγγον', εἰσιδεῖν. 990
 θέλω δ' ἄπερ σύ, σέ τε μεταστήσαι πόνων
 νοσοῦντά τ' οἶκον, οὐχὶ τῷ κτανόντι με
 θυμουμένη, πατρῶον ὀρθῶσαι πάλιν.

977. διοπετὲς ἄγαλμ': cp. l. 88 n.
 979. ὤρισεν: *marked out*. 983. κασί-
 γνητον κάρα: *darling sister*. 984. σῶ-
 σον κτλ.: if Orestes died, the house
 of Agamemnon came to an end.
 985. τᾶμ' ὄλωλε πάντα: cp. 714.—
 For the tense of ὄλωλε cp. GMT.
 51. 986. οὐράχιον: cp. διοπετὲς 977.
 987. ἐπέξεσε: *has caused the race of*
Tantalus to boil. The poet felt the
 need of a strong metaphor to describe
 the series of catastrophes which had
 come upon the family. It was as if the
 whole house had been tossed into a
 seething caldron, cp. Eur. *Hec.* 583 f.
 992. τῷ κτανόντι: *i.e.* Agamemnon.

The slaying had not really taken
 place in spite of the aorist tense; cp.
 Eur. *Ion* 1291

ἔκτεινά σ' ὄντα πολέμιον δόμοις ἐμοῖς.

I slew, i.e. tried to slay, you an
enemy to my house. Creusa's at-
 tempt to kill Ion had failed. Küh-
 ner (2. § 386. 12) explains this use of
 the aorist as *conatus rei faciendae*
sine effectu. Herbig (*Indog. Forsch.*
 6. 205) explains it as due to the
 meaning of the verb, κτείνω denoting
 the action of the subject, but not
 necessarily the result of that action
 upon the object.

σφαγῆς τε γὰρ σῆς χεῖρ' ἀπαλλάξαιμεν ἂν
 σώσαιμί τ' οἴκους. τὴν θεὸν δ' ὅπως λάθω 995
 δέδοικα καὶ τύραννον, ἥνικ' ἂν κενὰς
 κρηπῖδας εὖρη λαΐνας ἀγάλατος.
 πῶς οὐ θανοῦμαι ; τίς δ' ἔνεστί μοι λόγος ;
 ἀλλ' εἰ μὲν ἔν τι τοῦθ' ὁμοῦ γενήσεται,
 ἄγαλμά τ' οἴσεις κᾶμ' ἐπ' εὐπρύμνου νεὼς 1000
 ἄξεις, τὸ κινδύνευμα γίγνεται καλόν·
 τούτου δὲ χωρισθείς' ἐγὼ μὲν ὄλλυμαι,
 σὺ δ' ἂν τὸ σαυτοῦ θέμενος εὖ νόστου τύχοις.
 οὐ μὴν τι φεύγω γ' οὐδέ μ' εἰ θανεῖν χρεῶν,
 σώσασά σ'· οὐ γὰρ ἀλλ' ἀνὴρ μὲν ἐκ δόμων 1005
 θανὼν ποθεινός, τὰ δὲ γυναικὸς ἀσθενῇ.
 OP. οὐκ ἂν γενοίμην σοῦ τε καὶ μητρὸς φονεύς·
 ἄλις τὸ κείνης αἵμα· κοινόφρων δὲ σοὶ

994. ἀπαλλάξαιμεν ἂν : *i.e.* if I should do this. 995. σώσαιμι : supply ἂν from the preceding line. — ὅπως : *how*, GMT. 376. The direct form was πῶς λάθω ; 998. λόγος : *excuse*. 999. The subject of γενήσεται is τοῦθ', *i.e.* ταῦτα attracted to the singular by ἔν τι, if the manuscript reading is correct. Translate freely, *If at the same time this befall*, etc. 1001. καλόν : *i.e.* worth risking. 1002. τούτου : refers to κᾶμ' ἐπ' εὐπρύμνου νεὼς ἄξεις, *i.e.* her rescue by Orestes. 1003. τὸ σαυτοῦ θέμενος εὖ : *successful in your undertaking* — Iphigenia sees clearly that unless she leaves the country with Orestes she is doomed to die, but she decides that her first duty is to save

him by helping him get possession of the statue, and so preserving her father's house. 1005. οὐ γὰρ ἀλλ' : *it is not but that, i.e. it is a fact that*. 1006. ποθεινός : *much desired*, and so *lamented*. — τὰ δὲ γυναικός : *i.e.* γυνή, cp. l. 766 n. — This line is in accord with Greek sentiment. The woman's position was much inferior to that of the man in ancient Greek society : cp. Eur. *Iph. Aut.* 1394 εἰς γ' ἀνὴρ κρείσσων γυναικῶν μυρίων ὀρῶν φάος *one man alive is better than ten thousand women*. 1008. κοινόφρων : here means little more than *κοινῇ*. The arrangement of the words is noticeable : *κοινόφρων* corresponds with *λαχεῖν*, and *ζῆν* with *θανών*.

- καὶ ζῆν θέλοιμ' ἂν καὶ θανὼν λαχεῖν ἴσον.
 ἄξω δέ σ', ἥνπερ μὴ αὐτὸς ἐνταυθοῖ πέσω, 1010
 πρὸς οἶκον, ἣ σοῦ κατθανὼν μενῶ μέτα.
 γνώμης δ' ἄκουσον· εἰ πρόσαντες ἦν τόδε
 Ἀρτέμιδι, πῶς ἂν Λοξίας ἐθέσπισε
 κομίσαι μ' ἄγαλμα θεᾶς πόλισμα Παλλάδος
 καὶ σὸν πρόσωπον εἰσιδεῖν; ἅπαντα γὰρ 1015
 συνθεῖς τάδ' εἰς ἐν νόστον ἐλπίζω λαβεῖν.
 ΙΦ. πῶς οὖν γένοιτ' ἂν ὥστε μῆθ' ἡμᾶς θανεῖν,
 λαβεῖν θ' ἂ βουλόμεσθα; τῇδε γὰρ νοσεῖ
 νόστος πρὸς οἶκους· ἡ δὲ βούλευσις πάρα.
 ΟΡ. ἄρ' ἂν τύραννον διολέσαι δυναίμεθ' ἂν; 1020
 ΙΦ. δεινὸν τόδ' εἶπας, ξεινοφονεῖν ἐπήλυδας.
 ΟΡ. ἀλλ', εἰ σὲ σώσει καμέ, κινδυνευτέον.
 ΙΦ. οὐκ ἂν δυναίμην, τὸ δὲ πρόθυμον ἤνεσα.
 ΟΡ. τί δ', εἴ με ναῶ τῷδε κρύψειας λάθρα;
 ΙΦ. ὥς δὴ σκότος λαβόντες ἐκσωθεῖμεν ἂν; 1025
 ΟΡ. κλεπτῶν γὰρ ἡ νύξ, τῆς δ' ἀληθείας τὸ φῶς.

1010. μὴ αὐτός: pronounced as two syllables.—πέσω: *fail*. 1012. πρόσαντες: *opposed to, i.e. against the will of*. 1014. πόλισμα: *i.e. ἐς τὴν πόλιν*. 1018. νοσεῖ: *is weak*. This use of the word is not uncommon, cp. Eur. *Hel.* 581

ἐκεῖ νοσοῦμεν, ὅτι δάμαρτ' ἄλλην ἔχω.
That's where I am weak, because I have another wife. 1019. δέ: has its adversative force here. The idea is, 'Herein lies the difficulty about our plan to return home, but we have the means to think our way out of it.'

1020. Similarly in Eur. *Hel.* 1043 f. Menelaus proposes to slay the king; cp. also *Hel.* 809. 1023. ἤνεσα: cp. 862 n. 1025. ὥς: for ὥστε, introducing a clause of result. The opt. is potential, cp. GMT. 602.—σκότος λαβόντες: *taking advantage of the darkness*. σκότος as a neuter is not common, but cp. Eur. *Meleager*, Frag. 538

τὸ μὲν γὰρ ἐν φῶ, τὸ δὲ κατὰ σκότος κακόν,
 cp. also *Hec.* 831; *Herc. Fur.* 563 and 1159. 1026. κλεπτῶν: *night is the time for thieves, i.e. is the time*

- ΙΦ. εἴς' εἶδον ἱεροῦ φύλακες, οὓς οὐ λήσομεν.
 ΟΡ. οἴμοι, διεφθάρμεσθα· πῶς σωθείμεν ἄν ;
 ΙΦ. ἔχειν δοκῶ μοι καινὸν ἐξεύρημά τι.
 ΟΡ. ποῖόν τι ; δόξης μετάδος, ὡς καγὼ μάθω. 1030
 ΙΦ. ταῖς σαῖσι μαίαις χρήσομαι σοφίσμασιν.
 ΟΡ. δειναὶ γὰρ αἱ γυναῖκες εὐρίσκειν τέχνας.
 ΙΦ. φονέα σε φήσω μητρὸς ἐξ' Ἀργούς μολεῖν.
 ΟΡ. χρήσαι κακοῖσι τοῖς ἐμοῖς, εἰ κερδανεῖς.
 ΙΦ. ὡς οὐ θέμις σε λέξομεν θύειν θεᾶ, 1035
 ΟΡ. τίν' αἰτίαν ἔχουσ' ; ὑποπτεύω τι γάρ.
 ΙΦ. οὐ καθαρὸν ὄντα, τὸ δ' ὅσιον δώσω φόνω.
 ΟΡ. τί δῆτα μᾶλλον θεᾶς ἄγαλμ' ἀλίσκεται ;
 ΙΦ. πόντου σε πηγαῖς ἀγνίσαι βουλήσομαι,
 ΟΡ. ἔτ' ἐν δόμοισι βρέτας, ἐφ' ᾧ πεπλεύκαμεν. 1040
 ΙΦ. κακείνο νύβαι, σοῦ θιγόντος ὥς, ἐρῶ.
 ΟΡ. ποῖ δῆτα ; πόντου νοτερὸν εἴπας ἔκβολον ;
 ΙΦ. οὐ ναῦς χαλινοῖς λινοδέτοις ὀρμεῖ σέθεν.

when the statue might be carried off most easily. Cp. Eur. *Phoen.* 726 ἴσον φέρει νύξ, τοῖς δὲ τολμῶσιν πλὴον *night makes things equal, and is an advantage to the bold.*

1028. Orestes is in despair. He has offered two plans for escape, neither of which is acceptable to Iphigenia. She now proposes her plan. 1032. Euripides had a high opinion of the resourcefulness of women; cp. *Andr.* 85 πολλὰς ἂν εὖροις μηχανὰς· γυνὴ γὰρ εἰ *you might invent many devices, for you are a woman*; and *Frag.* 323 ἦν γὰρ τις αἶνος, ὡς γυναῖξί μὲν τέχναι μέλουσι *there was a say-*

ing that women love toiles. 1035. ὥς: for ὅτι. — Iphigenia completes her sentence in l. 1037, at the same time answering the question asked by Orestes in 1036. 1037. δώσω: is part of the indirect discourse, and depends upon λέξομεν ὥς. 1039. πόντου πηγαῖς: *with the waters of the sea.* — βουλήσομαι: cp. 1037 n. 1041. νύβαι: depends upon βουλήσομαι. ἐρῶ is added epexegetically to show that this is still part of the story she is going to tell. 1042. ἔκβολον: *inlet*, we should say, *i.e.* a place where the sea has burst through its natural barriers and run up into the land.

- OP. σὺ δ' ἢ τις ἄλλος ἐν χεροῖν οἷσει βρέτας ;
 ΙΦ. ἐγὼ · θιγεῖν γὰρ ὅσιόν ἐστ' ἐμοὶ μόνη. 1045
 OP. Πυλάδης δ' ὁδ' ἡμῖν ποῦ τετάσσεται φόνου ;
 ΙΦ. ταῦτόν χεροῖν σοὶ λέξεται μίασμ' ἔχων.
 OP. λάθρα δ' ἄνακτος ἢ εἰδότος δράσεις τάδε ;
 ΙΦ. πείσασα μύθοις · οὐ γὰρ ἂν λάθοιμί γε.
 OP. καὶ μὴν νεὼς γε πίτυλος εὐήρης πάρα. 1050
 ΙΦ. σοὶ δὴ μέλειν χρὴ τᾶλλ' ὅπως ἔξει καλῶς.
 OP. ἐνὸς μόνου δεῖ, τάσδε συγκρῦψαι τάδε.
 ἀλλ' ἀντίαζε καὶ λόγους πειστηρίους
 εὕρισκ' · ἔχει τοι δύναμιν εἰς οἶκτον γυνή.
 τὰ δ' ἄλλ' ἴσως ἂν πάντα συμβαίη καλῶς. 1055
 ΙΦ. ὦ φίλταται γυναιῖκες, εἰς ὑμᾶς βλέπω,

1046. φόνου: *tale of murder*, see Crit. App. 1047. λέξεται: the fut. mid. form is here used for the fut. pass., HA. 496; G. 1248; B. 515, 1; Gl. 393. Cp. Eur. *Alc.* 322

ἀλλ' αὐτίκ' ἐν τοῖς μηκέτ' ὅσιν λέξομαι.

But I shall straightway be spoken of among the dead; also Herc. Fur. 581 f.

οὐκ ἄρ' Ἡρακλῆς

ὁ καλλίνικος ὡς πάροιθε λέξομαι.

I shall not be spoken of as Heracles the victor as before. — ἔχων: the participle with λέγω in indirect discourse is rare; but λέγω is here used almost in the sense of ἀγγέλλω, which regularly takes the participle, cp. GMT. 904. 1048. ἄνακτος: depends upon λάθρα. — εἰδότος: sc. αὐτοῦ, gen. abs. 1049. πείσασα μύθοις: sc. δράσω τάδε. 1050. νεὼς γε πίτυλος εὐήρης: *the ship*

at least with her well-fitting, splashing oars, etc., cp. 1345 f.; also Eur. *Troad.* 1123

Ἐκάβη, νεὼς μὲν πίτυλος εἰς λελειμμένος *Hecuba, one ship with splashing oars left behind, etc.* — πάρα: for πάρεστι as frequently, cp. 1019. 1051. τᾶλλ': i.e. the departure after she has led them to the shore. 1052. τάσδε: i.e. the Chorus, who had heard the whole conversation. Such references to the Chorus are not uncommon, cp. Eur. *El.* 272, where Orestes asks

αἶδ' οὖν φίλαι σοι τοῦσδ' ἀκούουσιν λόγους;

Do these friends of yours (i.e. the Chorus) hear these words? Cp. also Eur. *Hipp.* 710 ff., where Phaedra begs the Chorus to keep silent about what they have heard, and they swear to do so. 1054. *Woman has power to move the soul to pity.*

καὶ τὰμ' ἐν ὑμῖν ἐστὶν ἢ καλῶς ἔχειν
 ἢ μηδὲν εἶναι καὶ στερηθῆναι πάτρας
 φίλου τ' ἀδελφοῦ φιλτάτης τε συγγόνου.
 καὶ πρῶτα μέν μοι τοῦ λόγου τάδ' ἀρχέτω · 1060
 γυναικές ἐσμεν, φιλόφρονι ἀλλήλαις γένος,
 σῶζειν τε κοινὰ πράγματ' ἀσφαλέσταται.
 σιγήσαθ' ἡμῖν καὶ συνεκπονήσατε
 φυγὰς. καλόν τοι γλῶσσ' ὅτῳ πιστὴ παρῇ.
 ὁρᾶτε δ' ὡς τρεῖς μία τύχη τοὺς φιλτάτους 1065
 ἢ γῆς πατρώας νόστος ἢ θανεῖν ἔχει.
 σωθεῖσα δ', ὡς ἂν καὶ σὺ κοινωνῇς τύχης,
 σώσω σ' ἐς Ἑλλάδ'. ἀλλὰ πρὸς σε δεξιᾶς,
 σὲ καὶ σ' ἰκνοῦμαι, σὲ δὲ φίλης παρηίδος
 γονάτων τε καὶ τῶν ἐν δόμοισι φιλτάτων 1070
 μητρὸς πατρός τε καὶ τέκνων ὅτῳ κυρεῖ.
 τί φατέ; τίς ὑμῶν φησιν ἢ τίς οὐ θέλει,

1059. συγγόνου: Electra. 1061. γένος: *sex*, cp. 1298. — The idea expressed in this line is not uncommon in Euripides, cp. *Alope*, Frag. 109 γυνὴ γυναικὶ σύμμαχος πέφυκέ πως *woman is by nature woman's staunchest friend*; also *Hel.* 329 γυναικα γὰρ δὴ συμπονεῖν γυναικὶ χρή *for woman must work with woman*; and *Hel.* 830. 1064. γλῶσσ': belongs inside the relative clause. — ὅτῳ . . . παρῇ: the phrase is equivalent to *ἐάν τις γλῶσσαν πιστὴν ἔχῃ*. For the omission of *ἂν* with *ὅτῳ* cp. GMT. 540. 1066. γῆς: obj. gen. 1067. ὡς ἂν: expresses purpose, as often in Euripides, cp. *Cycl.* 634; *Hel.* 1253, 1411, 1522;

Rhes. 420, etc. 1068. σώσω σ' ἐς Ἑλλάδ': cp. 746. 1069. σὲ καὶ σ' ἰκνοῦμαι: Iphigenia goes to one member of the Chorus after another and begs them to be silent. This passage furnishes a good argument for the non-existence of a stage in the Greek theater. If Iphigenia were upon a stage elevated above the Chorus the scene would be impossible, see Introd. § 36. — παρηίδος: the gen. may be used with verbs in which touching is implied. 1070. γονάτων: cp. l. 362 n. 1071. κυρεῖ: for *τυγχάνει*, as frequently, cp. l. 1285; *sc. ὄντα*. 1072. φησιν: *says yes, i.e. consents to*.

φθέγξασθε, ταῦτα ; μὴ γὰρ αἰνουσῶν λόγους
ὄλωλα καὶ γὰρ καὶ κασίγνητος τάλας.

ΧΟ. θάρσει, φίλη δέσποινα, καὶ σῶζου μόνον · 1075

ὥς ἔκ γ' ἐμοῦ σοι πάντα σιγηθήσεται,
ἴστω μέγας Ζεὺς, ὦν ἐπισκῆπτεις πέρι.

ΙΦ. ὄναισθε μύθων καὶ γένοισθ' εὐδαίμονες.
σὸν ἔργον ἤδη καὶ σὸν εἰσβαίνειν δόμους ·

ὥς αὐτίχ' ἤξει τῆσδε κοίρανος χθονός, 1080

θυσίαν ἐλέγξων, εἰ κατείργασται, ξένων.

ὦ πότνι', ἥπερ μ' Αὐλίδος κατὰ πτυχὰς

δεινῆς ἔσωσας ἐκ πατροκτόνου χερός,

σῶσόν με καὶ νῦν τούσδε τ' · ἢ τὸ Λοξίου

οὐκέτι βροτοῖσι διὰ σ' ἐτήτυμον στόμα. 1085

ἀλλ' εὐμενῆς ἔκβηθι βαρβάρου χθονός

ἐς τὰς Ἀθήνας · καὶ γὰρ ἐνθάδ' οὐ πρόπει

ναίειν, παρόν σοι πόλιν ἔχειν εὐδαίμονα.

1073. μὴ γὰρ αἰνουσῶν: *sc. ὑμῶν*.
The gen. abs. here expresses a condition. 1076. ἔκ: *cp. l. 552*.
1077. ἴστω μέγας Ζεὺς: *let great Zeus be witness*. This is a common form of oath, *cp. Soph. Ant. 184 ἴστω Ζεὺς ὁ πάνθ' ὀρώων ἀεὶ, Aristoph. Ach. 860 ἴττω (= ἴστω) Ἡρακλῆς, 911 ἴττω Δεὺς (= Ζεὺς)*.
1078. ὄναισθε: *thank you*. 1079. σὸν ἔργον: she addresses first Orestes and then Pylades. — δόμους: *i.e. the temple*. 1081. ἐλέγξων: *to inquire about*.
1082. Before following the two young men who have started towards the temple, Iphigenia stands for a moment bowed in thought, and then

makes this prayer to Artemis. 1083. ἐκ πατροκτόνου χερός: *from a father's murdering hand*. πατροκτόνος ought properly to mean *parricidal*. For a similar change in meaning *cp. Aesch. Prom. 860 θηλυκτόνῳ Ἄρει δαμέντων overcome by a murderous women's war*. 1085. Iphigenia means that if Artemis does not assist them in their escape the words of Apollo will fail of fulfilment, and he will therefore no longer be regarded as a true prophet. 1086. ἔκβηθι: Iphigenia appears to identify the statue with the goddess. 1088. εὐδαίμονα: this word is often used as an epithet of Athens. — Exit Iphigenia into the temple.

ΧΟ. ὄρνις, ἃ παρὰ πετρίνας στρ. α'
 πόντου δειράδας, ἀλκυνών, 1090
 ἔλεγον οἰκτρὸν αἰίδεις,
 εὐξύνητον ξυνετοῖσι βοάν,
 ὅτι πόσιν κελαδεῖς αἰεὶ μολπαῖς,
 ἐγὼ σοι παραβάλλομαι
 θρήνους, ἄπτερος ὄρνις, 1095
 ποθοῦς Ἑλλάνων ἀγόρους,
 ποθοῦς Ἀρτεμιν λοχίαν,

Στάσιμον Δεύτερον 1089-1152.

In this Stasimon the Chorus longing for Greece compare their lamentations to those of the kingfisher. Then follows an account of how they were captured by the enemy and taken over the sea and sold as slaves, finally becoming attendants of Iphigenia. This brings them back to their mistress who, they remember, is going home to Greece, and they long for wings that they, like birds, may fly away to their homes.

1089. *παρὰ πετρίνας κτλ.* : *along the rocky ridges of the sea.* 1090. *ἀλκυνών* : the cry of the halcyon is frequently alluded to by the Greek poets as mournful. The Greek *ἀλκυνών* is usually identified with the kingfisher, but the cry of our kingfisher is certainly not mournful. Aristophanes apparently has this passage in mind in *Frogs* 1309 f. *ἀλκύνες, αἱ παρ' αἰετιάς θαλάσσης | κύμασι στρωμύλλετε κτλ.* 1092. *εὐξύνητον ξυνετοῖσι* :

well understood by those who know.

Euripides seems fond of this collocation of words, cp. *Phoen.* 1506 *δυσξύνητον ξυνετός* and *Iph. Aul.* 466 *οὐ συνετὰ συνετῶς.* 1093. *πόσιν* : Ceyx, king of Trachis, when on a journey to the oracle at Clarus was shipwrecked and drowned. His wife Alcyone finding his body on the shore was about to cast herself into the waves when the gods transformed the pair into kingfishers. The story is told by Ovid, *Met.* 11. 270 ff.

1094. *σοι* : for *τοῖς σοῖς* (brachylogy) *I compare my lamentations with thine.* 1096. *ἀγόρους* : used only by Euripides, who employs it several times for *ἀγορά*, e.g. *El.* 723, *Andr.* 1037, *Herc. Fur.* 412. 1097. *Ἀρτεμιν λοχίαν* : Artemis was worshiped in many parts of Greece as a goddess of childbirth. This aspect of her worship was one which the Chorus would remember as characteristic of home, in distinction from the dreadful rites practised in Tauris.

ἃ παρὰ Κύνθιον ὄχθον οἰ-
 κεῖ φοίνικα θ' ἄβροκόμαν
 δάφναν τ' εὐερνέα καὶ γλαυκᾶς
 θαλλὸν ἱρὸν ἐλαίας,
 Λατοῦς ὦδ' ἵνα φίλαν,
 λίμναν θ' εἰλίσσουσαν ὕδωρ
 κύκλιον, ἔνθα κύκνος μελω-
 δὸς Μούσας θεραπεύει.

1100

1105

ὦ πολλαὶ δακρύων λιβάδες, ἀντ. α'
 αἱ παρηίδας εἰς ἐμὰς
 ἔπεσον, ἀνίκα πύργων
 ὄλλυμένων ἐπὶ ναυσὶν ἔβαν
 πολέμιων ἐρετμοῖσι καὶ λόγχαις.

1110

1098. παρὰ Κύνθιον ὄχθον κτλ. :
 the allusion is to Delos, the birthplace
 of Apollo and Artemis. The Cyn-
 thian hill, the palm, the bay-tree, the
 olive, and the lake, were all sacred,
 and celebrated in the worship of
 Apollo. With this passage cp. Eur.
Ion 919 ff.

μισεῖ σ' ἃ Δᾶλος καὶ δάφνας
 ἔρνεα φοίνικα παρ' ἄβροκόμαν,
 ἔνθα λοχεύματα σέμν' ἐλοχεύσατο
 Λατῶ κτλ.

*Delos hates thee and the bay-tree
 hard by the palm with its luxuriant
 foliage where Leto bore thee at a holy
 birth, etc.* 1102. ὦδ' ἵνα: child, in
 apposition with Ἄρτεμιν in 1097.
 1103. And the lake whirling its cir-
 cling waters. Herodotus 2. 170 re-
 fers to this lake or pond as ἡ ἐν Δήλῳ

τροχαιοδῆς καλομένη. It had no
 discharge into the sea. The idea
 that its waters rotated seems to have
 been a fallacy of the ancients. No
 such phenomenon is apparent at the
 present time. 1104. κύκνος μελωδός:
 the singing swan is often alluded to
 by the ancient poets. They proba-
 bly had in mind the whistling swan,
 which does not now breed in Greece,
 cp. D. W. Thompson, *Glossary of
 Gr. Birds*, p. 107. The swan was
 sacred to Apollo. 1108. ὄλλυμένων:
 the pres. part. is here used in a per-
 fect sense, cp. GMT. 27. 1109. ἔβαν:
 to be translated as causative, *I was
 made to go*. — In Eur. *Hel.* 192 the
 Chorus, which in that play also
 consists of captive Greek maidens,
 is called θήραμα βαρβάρου πλάτας
prize of a foreign oar.

ζαχρύσου δὲ δι' ἐμπολᾶς
 νόστον βάρβαρον ἦλθον,
 ἔνθα τᾶς ἐλαφοκτόνου
 θεᾶς ἀμφίπολον κόραν
 παῖδ' Ἀγαμεμνονίαν λατρεύ-
 ω βωμούς τε μηλοθύτας,
 ζηλοῦσα τὸν διὰ παντὸς δυσ-
 δαίμον'· ἐν γὰρ ἀνάγκαις
 οὐ κάμνει σύντροφος ὦν
 μεταβάλλειν δυσδαιμονίαν·
 τὸ δὲ μετ' εὐτυχίαν κακοῦ-
 σθαι θνατοῖς βαρὺς αἰών.

1115

1120

καὶ σὲ μέν, πότνι', Ἀργεία
 πεντηκόντορος οἶκον ἄξει·

στρ. β'

1111 f. *Through bartering of precious gold I went on a foreign voyage, i.e. a voyage to a foreign land.* νόστον is a free use of the cognate acc. For the meaning of the word cp. *Iph. Aul.* 965 πρὸς Ἴλιον . . . νόστος. The idea is that the members of the Chorus were carried off and sold as slaves, and in that way reached the land of the Taurians. 1116. *μηλοθύτας*: *sacrificial*. The word usually means *sacrificers of sheep*, and is properly applied to priests. Because human beings, not sheep, were sacrificed in Tauris most of the editors emend the text; but it is more likely that the text is correct, and that the word here means little more than *sacrificial*. 1117 ff. *En-*

uying a life always unhappy. The poet's idea is that one who has had nothing but unhappiness in his life in a way becomes used to it, but a change from prosperity to misfortune is hard to bear. The Chorus are referring to themselves, now slaves though formerly free citizens. Euripides repeats this idea several times, cp. *Hel.* 417 ff.

ὅταν δ' ἀνὴρ

πράξη κακῶς ὑψηλός, εἰς ἀηθλίαν
 πίπτει κακίῳ τοῦ πάλαι δυσδαίμονος.

When a man of high station fares ill it is harder for him to adapt himself than the man long unfortunate; cp. also *Troad.* 639 f.; *Hel.* 510 ff., etc. 1123. σέ: Iphigenia. — This strophe is full of music.

συρίζων δ' ὁ κηροδέτας
 κάλαμος οὐρείου Πανὸς
 κώπαις ἐπιθωῦξαι,
 ὁ Φοῖβός θ' ὁ μάντις ἔχων
 κέλαδον ἑπτατόνου λύρας
 αἰείδων ἄξει λιπαρὰν
 εὖ σ' Ἀθηναίων ἐπὶ γᾶν.
 ἐμὲ δ' αὐτοῦ λιποῦσα βή-
 σῃ ῥοθίοις πλάταις·
 ἀέρι δ' ἰστία προτόνοις κατὰ

1125

1130

1125. *The wax-bound reed of the mountain Pan* is the Pan's pipe, cp. Virg. *Ecl.* 2. 32 Pan primum calamos cera coniungere pluris | instituit. It was customary on board a Greek ship to have a *κελευστής* or signal man who, by playing upon a pipe, gave the time for the rowers. Some such device was necessary to enable a large body of oarsmen to keep the stroke, cp. Eur. *Hel.* 1576; *Troad.* 127. In this case Pan is to be the *κελευστής*. 1129. *Singing to the accompaniment of his seven-stringed lyre.* Apollo and Pan are both to furnish music for the ship on its voyage. The lyre at Athens in the time of Euripides regularly had seven strings, although the older lyre had but four. It is frequently alluded to by classical authors, and depicted upon vases; e.g. Eur. *Herc. Fur.* 683 *παρά τε χέλυνος ἑπτατόνου μολπᾶν to the music of the seven-stringed lyre.* 1130. *λιπαράν*: *shining, i.e. glorious*, an adjective often applied to Athens,

especially by the Athenians, cp. Eur. *Alc.* 452 *λιπαραισὶ τ' ἐν ὀλβίαις Ἀθᾶναις in glorious, happy Athens*; and Pindar, *Frag.* 76

ὦ ταὶ λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοιδίμοι, Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθᾶναι, κτλ.

Aristophanes *Ach.* 639 f. ridicules the Athenians for being pleased with an epithet which he says was appropriate to sardines. 1131. *εὖ*: *happily.* 1133. *ῥοθίοις πλάταις*: *with splashing oars*, cp. 407. 1134 f. *The sheet with the help of the halyards will spread out full the sail to the breeze along the prow.* *προτόνοις* here means the halyards used to raise and lower the sail, as in Eur. *Hec.* 112. *πῶδες* is the sheet, i.e. the line attached to the boom or to the lower end of the sail by which the position of the sail is regulated. Both words are technical terms. The poet has in mind a boat sailing before the wind, i.e. with a *πρύμνηθεν οὔρος*, and the sheet has let out the sail so as to take full advantage of the breeze.

πρῶραν ἐκπετάσουσι πόδες
ναὸς ὠκυπόμπου.

1135

λαμπρὸν ἵππόδρομον βαίην,
ἔνθ' εὐάλιον ἔρχεται πῦρ·
οἰκείων δ' ὑπὲρ θαλάμων
πτέρυγας ἐν νώτοις ἀμοῖς
λήξαιμι θοάζουσα·

ἀντ. β'

1140

χοροῖς δὲ σταίην, ὅθι καὶ
πάρθενος εὐδοκίμων γάμων,
παρὰ πόδ' εἰλίσσουσα φίλας
ματρὸς, ἡλίκων θιάσους
ἐς ἀμίλλας χαρίτων, χαίτας
εἰς ἀβροπλούτου ἔριν

1145

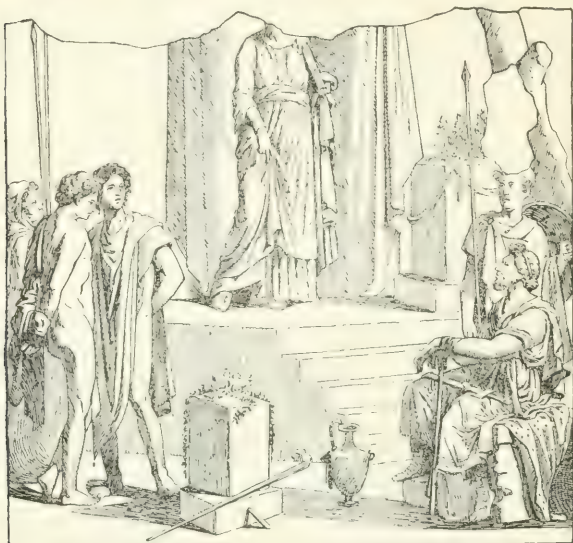
ὀρνυμένα, πολυποίκιλα φάρεα
καὶ πλοκάμους περιβαλλομένα
γένυσιν ἐσκίαζον.

1150

1137. λαμπρὸν ἵππόδρομον: *by the shining course*. The acc. is cognate, cp. l. 1112. 1142. *May I cease flapping the wings on my back, etc., i.e. may I alight*. In Eur. *Hel.* 1478 ff. the Chorus long to become birds. 1143. χοροῖς: *in choruses*. 1144. γάμων: *i.e. ἐν ὄρῳ γάμου* (Paus. I. 19. 1). The gen. is objective. 1145 ff. *Turning my foot by my dear mother's, arousing a crowd of my mates to a contest of graces, to a rivalry of richly luxuriant tresses, my cheeks I used to cover, tossing bright colored veils and locks of hair*

about them. The members of the Chorus recall the happy days before their slavery. The text of the passage is troublesome. With παρὰ πόδ' εἰλίσσουσα κτλ. understand πόδα. εἰλίσσω πόδα occurs several times in Euripides, cp. *El.* 180; *Or.* 172; *Troad.* 3. With this passage cp. especially *Troad.* 332 f. πόδα σὸν ἔλισσε τῷδε ἐκείσε μετ' ἐμέθεν ποδῶν. 1147 f. χαίτας εἰς ἀβροπλούτου ἔριν: for the order of the words cp. l. 1249 f. φίλας ἐπὶ ματέρος ἀγκάλαισι. 1151. γένυσιν: connect with περιβαλλομένα.

ΘΟ. ποῦ 'σθ' ἡ πυλωρὸς τῶνδε δωμάτων γυνή
Ἑλληνίς; ἤδη τῶν ξένων κατήρξατο,



Iphigenia comes out of the temple with the statue and meets Thoas

(From a Pompeian wall-painting)

ἀδύτοις τ' ἐν ἀγνοῖς σῶμα λάμπονται πυρί; 1155
ΧΟ. ἥδ' ἐστίν, ἥ σοι πάντ', ἄναξ, ἐρεῖ σαφῶς.
ΘΟ. ἔα.
τί τόδε μεταίρεις ἐξ ἀκινήτων βάθρων,

Ἐπεισόδιον Τρίτον 1153-1233.

The plan to escape is put into operation. 1153. Enter Thoas from the right. He addresses the Chorus. 1154. κατήρξατο: *begun the sacrifice of*, cp. l. 40. 1155. σῶμα: the sing. acc. to Greek idiom, cp. δέμας 106.

1156. As Thoas finishes speaking Iphigenia enters from the temple carrying the statue in her arms. 1157. ἔα, which Thoas utters as a cry of surprise, has no metrical value, cp. φεῦ in 559, 627, etc., ἔα Eur. *Sup.* 92. — ἀκινήτων: properly refers to ἄγαλμα though in agreement with βάθρων.

Ἀγαμέμνονος παῖ, θεᾶς ἄγαλμ' ἐν ὠλέναις ;

ΙΦ. ἄναξ, ἔχ' αὐτοῦ πόδα σὸν ἐν παραστάσιν.

ΘΟ. τί δ' ἔστιν, Ἰφιγένεια, καινὸν ἐν δόμοις ; 1160

ΙΦ. ἀπέπτυσ' ὅσῃ γὰρ δίδωμ' ἔπος τόδε.

ΘΟ. τί φροιμιάζῃ νεοχμόν ; ἐξαύδα σαφῶς.

ΙΦ. οὐ καθαρὰ μοι τὰ θύματ' ἡγρεύσασθ', ἄναξ.

ΘΟ. τί τοῦκιδιδάξαν τοῦτό σ' ; ἢ δόξαν λέγεις ;

ΙΦ. βρέτας τὸ τῆς θεοῦ πάλιν ἔδρας ἀπεστράφη. 1165

ΘΟ. αὐτόματον, ἢ τιν σεισμὸς ἔστρεψε χθονός ;

ΙΦ. αὐτόματον ὄψιν δ' ὀμμάτων ξυνήρμωσεν.

ΘΟ. ἢ δ' αἰτία τίς ; ἢ τὸ τῶν ξένων μύσος ;

ΙΦ. ἦδ', οὐδὲν ἄλλο ὀνειδὲς γὰρ δεδράκατον.

ΘΟ. ἀλλ' ἢ τιν' ἔκανον βαρβάρων ἀκτῆς ἔπι ; 1170

ΙΦ. οἰκείον ἦλθον τὸν φόνον κεκτημένοι.

ΘΟ. τίν' ; εἰς ἔρον γὰρ τοῦ μαθεῖν πεπτώκαμεν.

1159. ἔχ' : *hold, i.e. stay*. — ἐν παραστάσιν : *at the entrance, as in Eur. Phoen. 415*. The παραστάδες were properly the pilasters at the ends of the walls of a Greek temple. Thus a temple with two columns standing between the ends of the side walls, technically known as a *templum in antis*, was called in Greek ναὸς ἐν παραστάσιν. 1160. καινόν : frequently used euphemistically for bad news, cp. l. 42. 1161. ἀπέπτυσ' : *I spurn the thought*. The word is hardly more than an exclamation here. Euripides often uses it to express surprise and disgust. For the construction cp. 862 n. — γάρ : explains ἀπέπτυσσα, i.e. *I say this for*, etc. 1164. The full ex-

pression would be τί ἐστὶ τὸ ἐκιδάξαν τοῦτό σε. 1165. ἔδρας : *from its position, i.e. turned its face away*.

1166. The king is skeptical and would account for the miracle by some natural phenomenon, but Iphigenia cannot permit that. 1167. ὄψιν ὀμμάτων : i.e. ὄμματα. 1169. ἦδ' : *sc. ἐστὶν ἡ αἰτία*. 1170. The poet makes

Thoas refer to his own people as βάρβαροι. In the eyes of the Athenians the Taurians were so distinctly foreigners that the incongruity of making their own king call them so

is not noticed, cp. ll. 1174 and 1422. 1171. οἰκείον κτλ. : *having acquired their pollution at home*. For this meaning of φόνος, cp. ll. 1177 and 1338.

ΙΦ. μητέρα κατειργάσαντο κοινωνῶ ξίφει.

ΘΟ. Ἄπολλον, οὐδ' ἐν βαρβάροις ἔτλη τις ἄν.

ΙΦ. πάσης διωγμοῖς ἠλάθησαν Ἑλλάδος.

1175

ΘΟ. ἦ τῶνδ' ἕκατι δῆτ' ἄγαλμ' ἔξω φέρεις ;

ΙΦ. σεμνὸν γ' ὑπ' αἰθέρ', ὡς μεταστήσω φόνου.

ΘΟ. μίasma δ' ἔγνωσ τοῖν ξένοιν ποίῳ τρόπῳ ;

ΙΦ. ἤλεγχον, ὡς θεᾶς βρέτας ἀπεστράφη πάλιν.

ΘΟ. σοφὴν σ' ἔθρεψεν Ἑλλάς, ὡς ἦσθου καλῶς.

1180

ΙΦ. καὶ νῦν καθεῖσαν δέλεαρ ἡδύ μοι φρενῶν.

ΘΟ. τῶν Ἀργόθεν τι φίλτρον ἀγγέλλοντέ σοι ;

ΙΦ. τὸν μόνον Ὀρέστην ἐμὸν ἀδελφὸν εὐτυχεῖν.

ΘΟ. ὡς δὴ σφε σώσαις ἡδοναῖς ἀγγελμάτων.

ΙΦ. καὶ πατέρα γε ζῆν καὶ καλῶς πράσσειν ἐμόν.

1185

ΘΟ. σὺ δ' ἐς τὸ τῆς θεοῦ γ' ἐξένευσας εἰκότως.

ΙΦ. πᾶσάν γε μισοῦσ' Ἑλλάδ', ἥ μ' ἀπώλεσεν.

ΘΟ. τί δῆτα δρῶμει, φράζε, τοῖν ξένοιν πέρι ;

ΙΦ. τὸν νόμον ἀνάγκη τὸν προκείμενον σέβειν.

ΘΟ. οὐκουν ἐν ἔργῳ χέριβες ξίφος τε σόν ;

1190

1173. κοινωνῶ: *i.e.* κοινῶ, *together*, with their swords. 1177. σεμνὸν κτλ.: the idea is that by bringing the statue into the open air she is freeing it of its pollution (cp. Iphigenia's feeling in regard to her dream, l. 43); but, as l. 1199 shows, it cannot be wholly purified without a bath in the sea. 1180. ἦσθου: *sc.* τὸ μίasma τοῖν ξένοιν from l. 1178. 1181. δέλεαρ κτλ.: *a bait pleasant, i.e. tempting, to my mind.* The gen. is objective. 1183 ff. The references to Orestes and Agamemnon seem strained to us, but no doubt pleased a Greek audience. 1184. ὡς: expresses

purpose. 1186. *But you naturally inclined to the side of the goddess.* Thoas reasons that since Agamemnon had tried to kill Iphigenia, and Artemis had saved her, she should side with the goddess against her father. 1187. Notice the γε. 1188. δρῶμεν: interrogative subjunctive. 1190. ἐν ἔργῳ: *in readiness.* If the captives are to be sacrificed the king sees no reason for delay. — σόν: used because Iphigenia has charge of the sacrifice, cp. *λαιοτόμῳ χερί*, l. 444. It has already been pointed out that she did not perform the sacrifice, cp. l. 624.

- ΙΦ. ἀγνοῖς καθαρμοῖς πρῶτά νιν νύψαι θέλω.
 ΘΟ. πηγαῖσιν ὑδάτων ἢ θαλασσίᾳ δρόσῳ ;
 ΙΦ. θάλασσα κλύζει πάντα τὰνθρώπων κακά.
 ΘΟ. ὀσιώτερον γοῦν τῇ θεῷ πέσοιεν ἄν.
 ΙΦ. καὶ τὰμά γ' οὕτω μᾶλλον ἂν καλῶς ἔχοι. 1195
 ΘΟ. οὐκουν πρὸς αὐτὸν ναὸν ἐκπίπτει κλύδων ;
 ΙΦ. ἐρημίας δεῖ· καὶ γὰρ ἄλλα δράσομεν.
 ΘΟ. ἄγ' ἔνθα χρήζεις· οὐ φιλῶ τᾶρρηθ' ὀράν.
 ΙΦ. ἀγνιστέον μοι καὶ τὸ τῆς θεοῦ βρέτας.
 ΘΟ. εἴπερ γε κηλὶς ἔβαλέ νιν μητροκτόνος. 1200
 ΙΦ. οὐ γάρ ποτ' ἂν νιν ἡράμην βάθρων ἄπο.
 ΘΟ. δίκαιος ἡύσέβεια καὶ προμηθία.
 ΙΦ. οἶσθα νῦν ἃ μοι γειέσθω ; ΘΟ. σὸν τὸ σημαίνειν τόδε.

1192. *In flowing streams or in the waters of the sea? i.e. in fresh or in salt water?* Euripides often uses δρόσος in the sense of water.

1193. The idea that the sea has power to wash away pollution is widespread, e.g. among the Greeks, people who were being purified for homicide washed their clothes in the sea; the initiates at Eleusis bathed in the sea, or in sacred pools containing water from the sea; in Ceos on the day after a funeral the house was sprinkled with sea water, etc., cp. Frazer, *Pausanias*, Vol. 5, p. 85. In some parts of the state of Maine, even within the present generation, the 26th of June was known as All Healing Day, when the people bathed in the sea, thinking that they would thus free themselves of their bodily ills. 1195. The king interprets τὰμά

to mean the ceremonies pertaining to the sacrifice. The *double entente* here and in ll. 1197, 1221, and 1231 ff. would please a Greek audience especially. 1198. τᾶρρηθ': Thoas supposes the ἄλλα of the preceding line to be secret rites which it would be sacrilege for any one but a priestess to witness. 1200. εἴπερ γε: *yes, if*, etc. 1201. ἡράμην: *i.e. if it had not become polluted*. 1203. As the scene approaches a climax the poet feels that the ordinary verse of tragedy is inadequate to the situation, and changes to the trochaic tetrameter (Introd. § 51). The long trochaic lines accompanied by the flute make a solemn and fitting ending which is very effective dramatically. — γειέσθω: the use of an imperative in questions after οἶσθ' ὃ and similar expressions is not un-

- ΙΦ. δεσμὰ τοῖς ξένοισι πρόσθες. ΘΟ. ποῖ δέ σ' ἐκφύγοιεν ἄν;
 ΙΦ. πιστὸν Ἑλλάς οἶδεν οὐδέν. ΘΟ. ἔτ' ἐπὶ δεσμά, πρόσ-
 πολοι. 1205
 ΙΦ. κακκομιζόντων δὲ δεῦρο τοὺς ξένους, ΘΟ. ἔσται τάδε.
 ΙΦ. κρᾶτα κρύψαντες πέπλοισιν. ΘΟ. ἡλίου πρόσθεν φλο-
 γός.
 ΙΦ. σῶν τέ μοι σύμπεμπ' ὀπαδῶν. ΘΟ. οἶδ' ὁμαρτήσουσί
 σοι.
 ΙΦ. καὶ πόλει πέμψον τιν' ὅστις σημανεῖ. ΘΟ. ποίας τύχας;
 ΙΦ. ἐν δόμοις μίμνειν ἅπαντας. ΘΟ. μὴ συναντῶεν φόνῳ;
 ΙΦ. μυσαρὰ γὰρ τὰ τοιάδ' ἐστί. ΘΟ. στεῖχε καὶ σήμαινε
 σύ. 1211

common in the Greek dramatists. GMT. 253; cp. Eur. *Heracl.* 451 ἄλλ' οἶσθ' ὃ μοι σύμπραξον; also οἶσθ' οὖν ὃ δρᾶσον; in Eur. *Hec.* 225 and *Hel.* 315. Grammatically οἶσθα νῦν ᾧ is the subject of γενέσθω. — σόν: sc. ἔργον ἐστί.

1205. ἔτ' ἐπὶ: *go after*. This command is given to some of the attendants who had followed Thoas to the temple. 1206. The prisoners had been inside the temple during the preceding dialogue. An attendant now goes to bring them out. 1207. κρᾶτα κρύψαντες: because they were polluted and must not show their faces to the sun. In Eur. *Herc. Fur.* Heracles, when he realizes that he has slain his children, covers his head so that the sun may not shine upon him. He is besought by Amphitryon to uncover himself (1204 f.) with the words

πάρες ἀπ' ὀμμάτων

πέπλον, ἀπόδике, ῥέθος ἀελίῳ δεῖξον.

Throw off the garment from thine eyes, cast it aside, show thy face to the sun. When Theseus removes the cloak Heracles asks (1231) τί δῆτά μου κρᾶτ' ἀνεκάλυψας ἡλίῳ; *why didst thou uncover my head to the sun?* And Theseus replies (1232) τί δ'; οὐ μαινείς θνητὸς ὦν τὰ τῶν θεῶν. *Why? Because though a mortal thou dost not pollute what belongs to the gods.* 1208. οἶδ': he designates some of his attendants who are standing near by. 1209. πόλει: should be taken with σημανεῖ. — τύχας: cp. l. 1410. 1210. συναντῶεν: the opt. is used because a reference to the past is implied, i.e. *You said this in order that*, etc. Cp. GMT. 323. 1211. τὰ τοιάδ': τοιοῦσδε may take the article, G. 947. — στεῖχε: addressed to another of his attendants.

- ΙΦ. μηδέν' εἰς ὄψιν πελάζειν. ΘΟ. εὖ γε κηδεύεις πόλιν.
 ΙΦ. καὶ φίλων γ' οὓς δεῖ μάλιστα. ΘΟ. τοῦτ' ἔλεξας εἰς ἐμέ.
 ΙΦ. εἰκότως. ΘΟ. ὡς εἰκότως σε πᾶσα θαυμάζει πόλις.
 ΙΦ. σὺ δὲ μένων αὐτοῦ πρὸ ναῶν τῇ θεῷ ΘΟ. τί χρῆμα
 δρῶ ; 1215
 ΙΦ. ἄγνισον πυρσῷ μέλαθρον. ΘΟ. καθαρὸν ὡς μόλης
 πάλιν ;
 ΙΦ. ἥνικ' ἂν δ' ἔξω περῶσιν οἱ ξένοι. ΘΟ. τί χρή με δρᾶν ;
 ΙΦ. πέπλον ὀμμάτων προθέσθαι. ΘΟ. μὴ παλαμναῖον λά-
 βω ;
 ΙΦ. ἦν δ' ἄγαν δοκῶ χρονίζεις, ΘΟ. τοῦδ' ὅρος τίς ἐστί μοι ;
 ΙΦ. θαυμάσης μηδέν. ΘΟ. τὰ τῆς θεοῦ πράσσει' ἐπὶ σχολῆς
 καλῶς. 1220
 ΙΦ. εἰ γὰρ ὡς θέλω καθαρμὸς ὅδε πέισοι. ΘΟ. συνεύχομαι.
 ΙΦ. τούσδ' ἄρ' ἐκβαίνοντας ἤδη δομάτων ὀρῶ ξένους
 καὶ θεᾶς κόσμους νεογνούς τ' ἄρνας, ὡς φόνῳ φόνον

1212. πελάζειν : in the same construction as μέμνειν in 1210. Iphigenia's words in 1211 are parenthetical.

1213. φίλων : Iphigenia has Orestes and Pylades in mind, but the king thinks she is referring to him.

1216. Her plan is to keep the king occupied in purifying the temple long enough to permit her to escape.

1218. παλαμναῖον : *stain of murder*, cp. φόνον l. 1177. 1221. Cp. n. on 1195. For similar scenes where the words have one meaning to the audience and another to the character addressed, cp. Eur. *Iph. Aul.* 640-680; *Hel.* 1288-1300 and especially *Hel.* 1414-1428. 1222. With their

hands bound behind their backs and their heads covered. Orestes and Pylades enter, accompanied by the attendants who had been sent for them. Behind them follow other attendants from the temple bearing the robes of the goddess, the victims for sacrifice, the torches and the other things necessary for the purification. Thoas covers his face as the procession makes its appearance. 1223. ὡς φόνῳ φόνον κτλ. : cp. Eur. *Herc. Fur.* 40 ὡς φόνῳ σβέσση φόνον *that he may quench murder by means of murder*. The idea is that by the death of the victims the death caused by the prisoners will be atoned for.

μυσαρὸν ἐκνύψω, σέλας τε λαμπάδων τά τ' ἄλλ' ὅσα
 προυθέμην ἐγὼ ξένοισι καὶ θεᾷ καθάρσια. 1225
 ἐκποδῶν δ' αὐδῶ πολίταις τοῦδ' ἔχειν μιάσματος,
 εἴ τις ἢ ναῶν πυλωρὸς χεῖρας ἀγνεύει θεοῖς
 ἢ γάμον στείχει συνάψων ἢ τόκοις βαρύνεται,
 φεύγετ' ἐξίστασθε, μὴ τῷ προσπέσῃ μύσος τόδε.
 ὦ Διὸς Λητοῦς τ' ἄνασσα παρθέν', ἦν νύψω φόνον 1230
 τῶνδε καὶ θύσωμεν οὐ χρεῖ, καθαρὸν οἰκήσεις δόμον,
 εὐτυχεῖς δ' ἡμεῖς ἐσόμεθα. τᾶλλα δ' οὐ λέγουσ', ὅμως
 τοῖς τὰ πλείον' εἰδόσιν θεοῖς σοί τε σημαίνω, θεά.

ΧΟ. εὐπαις ὁ Λατοῦς γόνος, στρ.
 ὃν ποτε Δηλιάσιν 1235
 καρπόφόροις γνάλοις
 ὦδινε χρυσοκόμαν
 ἐν κιθάρα σοφόν, ᾗ τ' ἐπὶ τόξων
 εὐστοχία γάνυται, φέρε δ' ἱνυ

1226. *πολίταις*: *i.e.* such as had not heard the proclamation, of whom she mentions the three classes likely to suffer most severely from the pollution. 1230. *φόνον*: as in 1177. 1231. *οὐ χρεῖ*: *i.e.* in Athens. 1233. Iphigenia does not dare to speak more plainly about her plan to escape. — *τὰ πλείον'*: the article is found with comparatives even when ἢ or a genitive follows, cp. *Kr. Spr.* 50. 4. 13. — Thoas enters the temple, after Iphigenia with the procession has passed out to the right.

Στάσιμον Τρίτον 1234–1283.

The attempt to escape leads the Chorus to think of Apollo, and their song tells how, while still an infant, he went to Delphi, slew the dragon, and made himself master of the oracle. The ode has much beauty. 1234. *A glorious child was the son of Leto*, cp. *Eur. Herc. Fur.* 688 f. *τὸν Λατοῦς εὐπαιδα γόνον*. 1237. *ὦδινε*: *bore*, as in *Eur. Iph. Aul.* 1234. 1238. *σοφόν*: frequently used of musical skill, *e.g.* in *Aristoph. Frogs* 896; *Plato, Laches* p. 194 E, etc. —

ἀπὸ δειράδος εἰναλίας, 1240
 λοχεῖα κλεινὰ λιποῦς',
 ἀστάκτων μάτειρ' ὑδάτων,
 τὰν βακχεύουσαν Διονύσῳ
 Παρνασίον κορυφάν,
 ὅθι ποικιλόνωτος οἰνωπὸς δράκων 1245
 σκιερᾷ κατάχαλκος εὐφύλλῳ δάφνῃ,
 γᾶς πελώριον τέρας, ἄμφεπε
 μαντεῖον Χθόνιον.
 ἔτι μιν ἔτι βρέφος, ἔτι φίλας
 ἐπὶ ματέρος ἀγκάλαισι θρώσκων 1250
 ἔκανες, ὦ Φοῖβε, μαν-
 τείων δ' ἐπέβας ζαθέων,

ἐπὶ: governs ᾧ. The natural order of the words would be εὐστοχία τε τόξων ἐφ' ᾧ γάνυται.

1240. *From the rocky ridge of the sea, i.e. from Delos.* 1241. λοχεῖα: *place of his birth.* 1242. μάτειρα: is a feminine form of ματήρ = μαστήρ, a *seeker*, cp. σώτειρα and σώτηρ. 1243 f. *For the peak of Parnassus reveling with Dionysus.* Orgies in honor of Dionysus were celebrated every year upon Mount Parnassus by women known as Thyiads. Even at Delphi the worship of Dionysus had a prominent place. — κορυφάν: acc. of limit of motion. 1245. δράκων: named Python, the son of Gaea, whence Apollo was called 'Pythian'. The description reminds one of Pind. *Pyth.* 4. 249 γλανκῶπα . . . ποικιλόνωτον ὄφιν. Sometimes Artemis

was associated with Apollo in slaying the dragon, cp. Paus. 2. 7. 7. Cp. Milton, *Par. Lost*, 10. 529 ff.

larger than whom the Sun
 Ingendered in the Pythian vale on slime,
 Huge Python.

1246. κατάχαλκος: *with chain mail, i.e. scaly.* — δάφνῃ: dat. of place where, i.e. *upon a bay-tree.* 1247. ἄμφεπε: *guarded.* 1248. Χθόνιον: at this time it was an oracle of Themis, daughter of Χθών or Γαῖα, although originally of Gaea herself, cp. l. 1259, and Aesch. *Eum.* 1 ff. According to Paus. 10. 5. 6, the oracle at one time belonged jointly to Gaea and Poseidon. 1252. ἐπέβας: *thou didst enter upon.* The gen. follows as though the preposition were used separately, cp. ψαμάθων l. 215.

τρίποδὶ τ' ἐν χρυσέῳ
 θάσσεις, ἐν ἁψευδεῖ θρόνῳ
 μαντείας βροτοῖς
 θεσφάτων νέμων
 ἀδύτων ὑπο, Κασταλίας ῥέεθρων
 γείτων, μέσον γᾶς ἔχων μέλαθρον.

1255

Θέμιν δ' ἐπεὶ Γαῖων
 παῖς ἀπενάσσατο Λα-
 τῶος ἀπὸ ζαθέων
 χρηστηρίων, νύχια
 Χθὼν ἐτεκνώσατο φάσματ' ὀνείρων,
 οἱ πολέσιν μερόπων τά τε πρῶτα
 τά τ' ἔπειθ' ὅσ' ἔμελλε τυχεῖν

ἀντ.

1260

1265

1254. θρόνῳ: *i.e.* the tripod.

1255. μαντείας θεσφάτων: *the proph-ecies of the oracle*, = μαντείας, cp. φάσματ' ὀνείρων l. 1263. 1257 f. *A neighbor to the stream of Castalia.* The Castalian spring lay a short distance to the northeast of the temple of Apollo, at the mouth of the wild gorge which divides the eastern from the western cliffs rising above Delphi. The water of the spring was used by the priests of Apollo. The idea that this water possessed prophetic powers does not seem to have existed before Roman times. From its rocky source the spring flows across the modern highway and then dashes down into the valley of the Pleistus. 1258. μέσον γᾶς: Delphi was regarded as the centre of the earth. The story was that

Zeus, wishing to find out where the central point lay, ordered two eagles to fly at equal speed from the ends of the earth toward each other, and they met at Delphi. Hence at Delphi there was a stone known as the ὀμφαλός, or navel stone, with a golden eagle on either side of it, cp. Pind. *Pyth.* 4. 4; also Strabo 9, p. 419, etc. 1263. *Nightly visions of dreams*, cp. ὄψιν ὀνείρων l. 150; also ὀνείρων φάσματ' Aesch. *Agam.* 274. The poets are fond of this pairing of nouns, cp. Shakespeare's "shadow of a dream." 1264. πολέσιν: *i.e.* πολλοῖς. The epic form is not uncommon in the lyric parts of tragedy. 1265. τυχεῖν: Euripides uses an aorist infin. after μέλλω quite frequently, as in *El.* 17; *Ion* 80 and 760; *Phoen.* 300, etc., cp. GMT. 74.

ὕπνου κατὰ δνοφερὰς
 γᾶς εὐνὰς ἔφραζον αἰεί.
 μαντεῖον δ' ἀφείλετο τιμὰν
 Φοῖβον φθόνῳ θυγατρὸς·
 ταχύπους δ' ἐς Ὀλυμπον ὄρμαθεις ἄναξ 1270
 χέρα παιδνὸν ἔλιξεν ἐκ Διὸς θρόνων
 Πυθίων δόμων Χθονίας ἀφε-
 λεῖν θεᾶς μῆνιν τάς τ' ἐνοπάς.
 γέλασε δ', ὅτι τέκος ἄφαρ ἔβα
 πολύχρυσα θέλων λατρεύματα σχεῖν· 1275
 ἐπὶ δ' ἔσεισεν κόμαν,
 παῦσεν νυχίους ὀνειρούς,
 ἀπὸ δὲ λαθοσύναν
 νυκτωπὸν ἐξεῖλεν βροτῶν,
 καὶ τιμὰς πάλιν 1280
 θῆκε Λοξία,
 πολυάνορι δ' ἐν ξενόεντι θρόνῳ

1266 f. *On the dark earth-beds of sleep.* — γᾶς εὐνὰς = χαμεύνας. The dream oracle was consulted by sleeping upon the ground in a prescribed place; cp. the description of the dream oracle at Oropus, Paus. 1. 34. 5. — δνοφερὰς εὐνὰς: cp. σκοτίον λέχος Eur. *Troad.* 44: 1268. μαντεῖον τιμὰν: *the honor of the oracle*, cp. ξενοφόνους τιμὰς l. 776. 1269. θυγατρὸς: obj. gen. 1271. ἔλιξεν ἐκ Διὸς θρόνων: the poet uses one verb to express two ideas. The child winds one arm about his father's throne and stretches the other up toward his face in supplication. 1272. Χθονίας . . . θεᾶς:

i.e. Gaea. — ἀφελεῖν: the inf. is used because of the idea of begging implied in ἔλιξεν κτλ. 1274. γέλασε: the subj. is Zeus. 1275. πολύχρυσα λατρεύματα: the temple at Delphi was the richest shrine in Greece, even in early times. 1278. ἀπό: to be taken with ἐξεῖλεν *i.e. ἀπεξεῖλεν.* 1281. θῆκε: assigned. 1282 f. *And at the throne frequented by many strangers confidence to mortals in the prophetic songs of the oracle.* There may be here a reminiscence of Pind. *Ol.* 1. 96 f.

τύμβον ἀμφίπολον ἔχων πο-
 λυξενωτάτῳ παρὰ βωμῷ.

θάρση βροτοῖς θεσφάτων αἰδαῖς.

- ΑΓΓ. ὦ ναοφύλακες βώμιοί τ' ἐπιστάται,
 Θόας ἄναξ γῆς τῆσδε ποῦ κυρεῖ βεβώς ; 1285
 καλεῖτ' ἀναπτύξαντες εὐγόμφους πύλας
 ἔξω μελάθρων τῶνδε κοίρανον χθονός.
- ΧΟ. τί δ' ἔστιν, εἰ χρή μὴ κελευσθεῖσαν λέγειν ;
- ΑΓΓ. βεβᾶσι φροῦδοι δίπτυχοι νεανίαι
 Ἀγαμεμνονείας παιδὸς ἐκ βουλευμάτων 1290
 φεύγοντες ἐκ γῆς τῆσδε καὶ σεμνὸν βρέτας
 λαβόντες ἐν κόλποισιν Ἑλλάδος νεώς.
- ΧΟ. ἄπιστον εἶπας μῦθον· ὃν δ' ἰδεῖν θέλεις
 ἄνακτα χώρας, φροῦδος ἐκ ναοῦ συθείς.
- ΑΓΓ. ποῖ ; δεῖ γὰρ αὐτὸν εἰδέναι τὰ δρώμενα. 1295
- ΧΟ. οὐκ ἴσμεν· ἀλλὰ στεῖχε καὶ διώκέ νιν
 ὅπου κυρήσας τούσδ' ἀπαγγελεῖς λόγους.
- ΑΓΓ. ὁράτ', ἄπιστον ὡς γυναικείον γένος·
 μέτεστι χυμῶν τῶν πεπραγμένων μέρος.
- ΧΟ. μαίνῃ ; τί δ' ἡμῖν τῶν ξένων δρασμοῦ μέτα ; 1300

Having a much-frequented tomb beside an altar visited by many strangers. Euripides seems to have been well acquainted with Pindar's odes.

"Ἐξοδος 1284-1499.

The plot to escape is discovered, but Athena appears and forbids pursuit.

1284. Enter a messenger at the right in great haste. 1285. κυρεῖ: cp. l. 1071. 1286. The messenger feels his importance and uses big words. 1289. δίπτυχοι: as in l. 242.

1290. ἐκ: as a result of. 1294. ἄνακτα: the antecedent is attracted to the case of the relative. — φροῦδος . . . συθείς: has sped and gone, cp. Aristoph. *Ach.* 210 οἷχεται φροῦδος. 1297. The messenger perceives from these words that he is being deceived. 1298. ἄπιστον ὡς: i.e. ὡς ἄπιστόν ἐστι, cp. l. 1064. — γένος: as in l. 1061. 1300. The Chorus is alarmed at the idea of being implicated in the plot, but nevertheless tries to gain time for Iphigenia by sending the messenger to the palace.

οὐκ εἰ κρατούντων πρὸς πύλας ὅσον τάχος ;

ΑΓΓ. οὐ, πρὶν γ' ἂν εἴπῃ τοῦτος ἑρμηνεὺς τόδε,
εἴτ' ἔνδον εἴτ' οὐκ ἔνδον ἀρχηγὸς χθονός.

ὦή, χαλᾶτε κληῖθρα, τοῖς ἔνδον λέγω,
καὶ δεσπότη σημήναθ' οὔνεκ' ἐν πύλαις
πάρεμι, καινῶν φόρτον ἀγγέλλων κακῶν.

1305

ΘΟ. τίς ἀμφὶ δῶμα θεᾶς τόδ' ἴστησιν βοήν,
πύλας ἀράξας καὶ ψόφον πέμψας ἔσω ;

ΑΓΓ. ἔψευδον αἶδε καὶ μ' ἀπήλαννον δόμων,
ὥς ἐκτὸς εἴης· σὺ δὲ κατ' οἶκον ἦσθ' ἄρα.

1310

ΘΟ. τί προσδοκῶσαι κέρδος ἢ θηρώμεναι ;

ΑΓΓ. αὐθις τὰ τῶνδε σημανῶ· τὰ δ' ἐν ποσὶ
παρόντ' ἄκουσον. ἢ νεᾶνις ἢ ἔνθαδε
βωμοῖς παρίστατ', Ἰφιγένει', ἔξω χθονὸς
σὺν τοῖς ξένοισιν οἴχεται, σεμνὸν θεᾶς
ἄγαλμ' ἔχουσα· δόλια δ' ἦν καθάρματα.

1315

ΘΟ. πῶς φήs ; τί πνεῦμα συμφορᾶς κεκτημένη ;

1301. κρατούντων : *i.e.* βασιλέως, a generalizing plural. — ὅσον τάχος : cp. l. 334. 1302. οὐ : *i.e.* οὐκ εἴμι.

1304. As he shouts he knocks loudly upon the door. 1306. φόρτον : a *shípload*. The messenger

confuses quantity with quality. His news is important, hence he thinks he has a great amount of it. 1307. The messenger's efforts are at last successful. The king comes

out of the temple to see what the disturbance is about. 1308. πύλας ἀράξας : knocking upon the door. This is the regular Greek idiom, and stronger than κόπτειν τὴν θύραν.

1309. The messenger is somewhat

abashed by the sudden appearance of the king and tries to defend his action by accusing the Chorus. — ἀπήλαννον : denotes attempted action. 1310. ὥς ἐκτὸς εἴης : depends upon the idea of saying implied in ἔψευδον. — ἄρα : as it proved. 1312 f. τὰ δ' ἐν ποσὶ παρόντ' : the matters which lie before us. The expression is a common one, cp. Eur. *Troad*. 938

οὕτω με φήσεις αὐτὰ τὰν ποσὶν λέγειν.

You will say that I am not yet explaining the matters at hand.

1317. πνεῦμα συμφορᾶς : breath of fortune.

ΑΓΓ. σῶζουσ' Ὀρέστην· τοῦτο γὰρ σὺ θαυμάσῃ.

ΘΟ. τὸν ποῖον; ἄρ' ὃν Τυνδαρις τίκτει κόρη;

ΑΓΓ. ὃν τοῖσδε βωμοῖς θεὰ καθωσιώσατο.

1320

ΘΟ. ὦ θαῦμα, πῶς σε μείζον ὀνομάσας τύχῳ;

ΑΓΓ. μὴ ἵναυθα τρέψῃς σὴν φρέν', ἀλλ' ἄκουέ μου·
σαφῶς δ' ἀθρήσας καὶ κλύων ἐκφρόντισον
διωγμὸς ὅστις τοὺς ξένους θηράσεται.

ΘΟ. λέγ'· εὖ γὰρ εἶπας· οὐ γὰρ ἀγχίπλουν πόρον
φεύγουσιν, ὥστε διαφυγεῖν τοῦμὸν δόρυ.

1325

ΑΓΓ. ἐπεὶ πρὸς ἀκτὰς ἦλθομεν θαλασσίους,
οὐδ' οὐκ Ὀρέστου κρύφιος ἦν ὠρμισμένη,
ἡμᾶς μὲν, οὓς σὺ δεσμὰ συμπέμπεις ξένων
ἔχοντας, ἐξένευσ' ἀποστῆναι πρόσω
Ἀγαμέμνονος παῖς, ὡς ἀπόρρητον φλόγα
θύουσα καὶ καθαυτὴν ὃν μετώχετο.
αὐτὴ δ' ὅπισθε δέσμ' ἔχουσα τοῖν ξένοιον
ἔστειχε χερσί. καὶ τὰδ' ἦν ὑποπτα μὲν,

1330

1319. τὸν ποῖον: *sc.* Ὀρέστην. 'Do you mean the son of Clytemnestra?'

1321. The king would like a stronger word than θαῦμα to express his feelings. So the messenger in Eur. *Hel.* 601, when about to tell of the disappearance of the phantom Helen whom Menelaus had brought from Troy, says

θαυμ' ἔστ', ἔλασσον τοῦνομ' ἢ τὸ πρᾶγμ' ἔχον.

'Tis a marvel, the word is too weak to express the thing. — τύχῳ: hit the mark, as often with verbs of naming.

1322. The messenger interrupts to remind the king that the important

thing now is to recapture the prisoners. There is no time to lose.

1324. διωγμὸς ὅστις: *i.e.* ὅστις διωγμός, cp. l. 1472; also 1064, 1298.

1325. πόρον: for the case cp. l. 1112.

1328. οὐδ' οὐκ: the messenger, of course, did not know until afterward that the ship was there, cp. l. 1345.

1331. ὥς: explains her apparent reason for nodding to them to withdraw. 1332. θύουσα κτλ.: *engage in a sacrifice with secret fire.*

1334. ὑποπτα κτλ.: in a similar way in the *Helena* (1549) the messenger tells how the actions of Menelaus and his crew excited his suspicions.

- ἤρεσκε μέντοι σοῖσι προσπόλοις, ἄναξ. 1335
 χρόνῳ δ', ἔν' ἡμῖν δρᾶν τι δὴ δοκοῖ πλέον,
 ἀνωλόλυξε καὶ κατῆδε βάρβαρα
 μέλη μαγεύουσ', ὥς φόνον νίζουσα δῆ.
 ἐπεὶ δὲ δαρὸν ἦμεν ἡμενοι χρόνον,
 ἐσῆλθεν ἡμᾶς μὴ λυθέντες οἱ ξένοι 1340
 κτάνοιεν αὐτὴν δραπέται τ' οἰχοίατο.
 φόβῳ δ' ἃ μὴ χρῆν εἰσορᾶν καθήμεθα
 σιγῇ· τέλος δὲ πᾶσιw ἦν αὐτὸς λόγος,
 στείχειν ἔν' ἦσαν, καίπερ οὐκ ἐωμένους.
 κἂνταῦθ' ὀρώμεν Ἑλλάδος νεὼς σκάφος, 1345
 ταρσῶ κατῆρει πίτυλον ἐπτερωμένον,
 ναῦτας τε πεντήκοντ' ἐπὶ σκαλμῶν πλάτας
 ἔχοντας, ἐκ δεσμῶν δὲ τοὺς νεανίας
 ἐλευθέρους πρύμνηθεν ἐστῶτας νεῶς. 1349
 σπεύδοντες ἦγον διὰ χερῶν πρυμνήσια, 1352

1336. δρᾶν τι πλέον: *to be accomplishing something*. 1338. μαγεύουσ': *with incantations*. — φόνον: as in 1177. 1340. ἐσῆλθεν: *it came upon us*, i.e. the dread came upon us. The μή clause shows that an idea of fear or apprehension is understood. 1342. εἰσορᾶν: is made to do duty with both φόβῳ and ἃ μὴ χρῆν. 1343. λόγος: *decision*. 1345 f. *And there we saw a ship from Greece, a galley twinged with well-fitting oars*. Cp. Milton's *Samson Agonistes*, "With all her bravery on and tackle trim." — νεὼς σκάφος = ναῦν as in 742. — πίτυλον = πίτυλον νεῶς, i.e. *a ship*, a characteristic of the thing is used for the thing itself, as often,

cp. l. 1050 n. The oars extending on each side of the ship give the appearance of wings. 1347. σκαλμῶν: *tholepins*. The Greeks used but one tholepin for an oar where we use two. The oar was prevented from slipping back on the recover by a thong which made it fast to the tholepin. The same contrivance is in use in the row-boats in Greece and the East to-day. 1348. ἐκ δεσμῶν: the gen. alone would have been sufficient. 1349. πρύμνηθεν νεῶς: *by the ship's stern*. The gen. is partitive. — They were not yet on board, as 1353 shows. 1352. σπεύδοντες κτλ.: *sc. οἱ μὲν*. The asyndeton is to be explained by the vividness of the

κοντοῖς δὲ πρῶραν εἶχον, οἱ δ' ἐπωτίδων 1350
 ἄγκυραν ἐξανήπτον, οἱ δὲ κλίμακας
 πόντῳ διδόντες τοῖν ξένοιν καθίεσαν. 1353
 ἡμεῖς δ' ἀφειδήσαντες, ὡς ἐσείδομεν
 δόλια τεχνήματ', εἰχόμεσθα τῆς ξένης 1355
 πρυμνησίῳ τε, καὶ δι' εὐθυνηρίας
 οἶακας ἐξηροῦμεν εὐπρύμνου νεώς.
 λόγοι δ' ἐχώρουν· τίνι νόμῳ πορθμεύετε
 κλέπτοντες ἐκ γῆς ξόανα καὶ θυηπόλους ;
 τίνος τίς ὦν σὺ τήνδ' ἀπεμπολᾷς χθονός ; 1360
 ὁ δ' εἶπ'· Ὀρέστης, τῇσδ' ὄμαιμος, ὡς μάθης,
 Ἀγαμέμνονος παῖς, τήνδ' ἐμὴν κομίζομαι

narrative, cp. ll. 1424 ff. Some of the sailors were taking in (ἦγον διὰ χειρῶν) the stern cables, others were keeping the bow from swinging round, others were making fast the anchor, and others still letting down the ladder for Orestes and Iphigenia. See Crit. App.

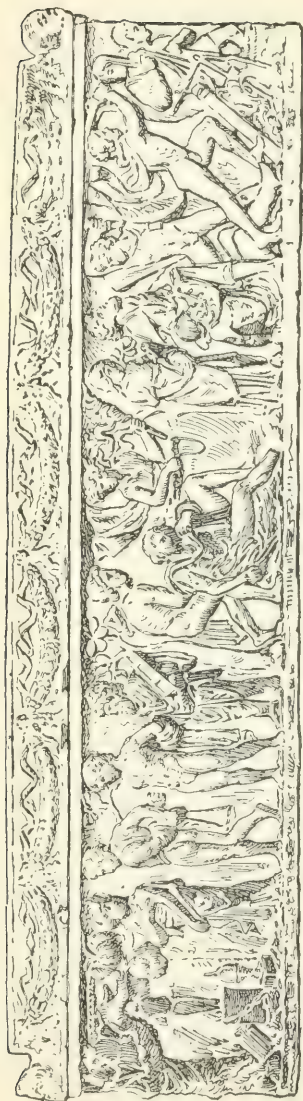
1354. ἀφειδήσαντες: i.e. 'without regard for her commands.' 1355. εἰχόμεσθα: laid hold of. Some of the attendants seize Iphigenia, others grasp the stern cables to prevent the ship from getting free. A Greek ship was anchored off shore by means of an anchor dropped at the bow, and by two or more ropes made fast from the stern to the shore. In this case the ropes had been unfastened, but had not yet been hauled in when the king's attendants seized them. 1356. Tried to unship the rudders from their sockets. εὐθυνηρία: was the hole in

the stern through which the steering oar or rudder passed. A Greek ship usually had two such rudders. The ship is still in shallow water. 1358. ἐχώρουν: followed. 1359. ξόανα καὶ θυηπόλους: the plural is more general, and makes the charge seem more serious than if a single statue were mentioned. Such plurals are common in all languages, cp. Eur. *Rhes.* 866 οὐκ οἶδα τοὺς σοὺς οὓς λέγεις Ὀδυσσεάς I don't know the Odysseuses whom you mention. 1360. τίνος τίς: a Greek's name consisted of his own special name followed by the name of his father in the genitive. Hence τίνος τίς here means little more than, "What is your name?" — ἀπεμπολᾷς: are smuggling out of the country. Orestes is taken for a pirate who is carrying off Iphigenia to sell her as a slave. 1361. ὡς μάθης: cp. 779.

λαβὼν ἀδελφήν, ἣν ἀπώλεσ' ἐκ δόμων.
 ἀλλ' οὐδὲν ἦσσαν εἰχόμεσθα τῆς ξένης
 καὶ πρὸς σ' ἔπεσθαι διεβιαζόμεσθ' αὖτις, 1365
 ὅθεν τὰ δεινὰ πλήγματ' ἦν γενειάδων.
 κεῖνοί τε γὰρ σίδηρον οὐκ εἶχον χεροῖν
 ἡμεῖς τε· πυγμαὶ δ' ἦσαν ἐγκροτούμεναι,
 καὶ κῶλ' ἀπ' ἀμφοῖν τοῖν νεανίαιν ἅμα
 ἐς πλευρὰ καὶ πρὸς ἦπαρ ἡκοντίζετο, 1370
 ὥστε ξυνάπτειν καὶ συναποκαμῆν μέλη.
 δεινοῖς δὲ σημάντροισιν ἐσφραγισμένοι
 ἐφεύγομεν πρὸς κρημνόν, οἳ μὲν ἐν κάρᾳ
 κάθαιμ' ἔχοντες τραύμαθ', οἳ δ' ἐν ὄμμασιν·
 ὄχθοις δ' ἐπισταθέντες εὐλαβεστέρως 1375
 ἐμαρνάμεσθα καὶ πέτρους ἐβάλλομεν.
 ἀλλ' εἶργον ἡμᾶς τοξόται πρύμνης ἔπι
 σταθέντες ἰοῖς, ὥστ' ἀναστεῖλαι πρόσω.
 κὰν τῷδε, δεινὸς γὰρ κλύδων ὥκειλε ναῦν

1363. ἀπώλεσ': *I had lost.* 1365. διεβιαζόμεσθα: *were trying to compel.*
 1366. τὰ δεινὰ πλήγματ': *those dreadful blows, i.e. those which he had received in the struggle, cp. ll. 1372 ff.*
 1367 f. τε . . . τε . . . οὐκ: where we should have expected οὐτε . . . οὐτε. The subjects of the verb are thus closely connected rather than contrasted. — σίδηρον: *sword.* 1369. κῶλ': *i.e. feet.* Orestes and Pylades struck out with hands and feet alike.
 1370. ἐς πλευρὰ κτλ.: *upon our ribs and sides.* The messenger uses two words where one would have been sufficient, cp. l. 298. — ἡκοντίζετο: *kept*

darting. 1371. ξυνάπτειν: *sc. ἡμᾶς.* 1372. *Marked with dreadful bruises.* In the picturesque language of the messenger the marks of the blows become the impressions of a seal. Orestes had put his mark upon them as it were. 1376. Their cautious fighting consisted in throwing stones from a distance. The poet uses here two coördinate sentences where one would naturally be subordinate. — πέτρους: βάλλω may take the accusative of the object thrown as well as the dative of instrument, cp. l. 318. 1377. εἶργον: *kept us back.* 1379. κὰν τῷδε: cp. l. 301.



From a sarcophagus relief at Munich (See p. 6)



From a sarcophagus relief at Weimar (See p. 6)

πρὸς γῆν, φόβος δ' ἦν τῇ ξένη τέγξαι πόδα, 1380
 λαβὼν Ὀρέστης ὦμον εἰς ἀριστερόν,
 βὰς ἐς θάλασσαν καπὶ κλίμακος θορών,
 ἔθηκ' ἀδελφὴν ἐντὸς εὐσέλμου νεώς,
 τό τ' οὐρανοῦ πέσημα, τῆς Διὸς κόρης 1385
 ἄγαλμα. ναὸς δ' ἐκ μέσης ἐφθέγξατο
 βοή τις· ὦ γῆς Ἑλλάδος ναῦται νεώς,
 λάβεσθε κώπης ρόθιά τ' ἐκλευκαίνετε·
 ἔχομεν γὰρ ὦνπερ εἶνεκ' ἄξενον πόρον
 Συμπληγάδων ἔσωθεν εἴσεπλεύσαμεν.
 οἱ δὲ στεναγμὸν ἥδυν ἐκβρυχώμενοι 1390
 ἔπαισαν ἄλμην. ναῦς δ', ἕως μὲν ἐντὸς ἦν
 λιμένος, ἐχώρει· στόμια διαπερῶσα δὲ
 λάβρω κλύδωνι συμπεσοῦσ' ἠπείγετο·
 δεινὸς γὰρ ἐλθὼν ἄνεμος ἐξαίφνης σκάφος
 ὦθει παλιμπρυμνηδόν· οἱ δ' ἐκαρτέρου 1395

1381. λαβὼν : supply ἀδελφὴν.
 1384. τό τ' οὐρανοῦ πέσημα : i.e. ὁ τι
 ἀπὸ οὐρανοῦ ἔπεσεν, cp. ll. 88 and 977.
 The genitive is sometimes explained
 as objective. 1385. ἐφθέγξατο βοή
 τις : a cry resounded. 1386. Ye
 sailors of a ship from the land of
 Greece, etc. . In prose a preposition
 would be used with γῆς. Cp. this
 exhortation with Aesch. *Pers.* 402 ff.

ὦ παῖδες Ἑλλήνων, ἔτε,
 ἐλευθεροῦτε πατρίδ', ἐλευθεροῦτε δὲ
 παῖδας, γυναῖκας, θεῶν τε πατρῶν ἔδη,
 κτλ.

1387. ρόθιά τ' ἐκλευκαίνετε : make
 white the-surging waves, cp. Eur.

Cycl. 16 f. γλαυκὴν ἄλα | ῥοθίοισι
 λευκαίνοντες whitening the gray sea
 with splashing oars; and Aesch. *Pers.*
 396 f. κώπης ροθιάδος συνεμβολῇ |
 ἔπαισαν ἄλμην κτλ. with measured
 stroke of splashing oar they smote the
 brine. 1390. Bellowing forth a cry
 of joy. 1392. ἐχώρει : made headway.
 Here and in the following we have
 panoramic imperfects. The start
 was set forth with an aorist. ἔπαισαν.
 —στόμια : the entrance to the har-
 bor. 1393. Encountering a heavy
 sea she labored hard. 1394. ἄνεμος :
 squall. 1395. παλιμπρυμνηδόν : stern
 foremost, i.e. backward towards the
 shore.

πρὸς κύμα λακτίζοντες· ἐς δὲ γῆν πάλιν
 κλύδων παλίσρους ἦγε ναῦν. σταθεῖσα δὲ
 Ἀγαμέμνωνος παῖς ἠΰξατ'· ὦ Λητοῦς κόρη,
 σῶσόν με τὴν σὴν ἱερέαν πρὸς Ἑλλάδα
 ἐκ βαρβάρου γῆς καὶ κλοπαῖς σύγγνωθ' ἐμαῖς. 1400
 φιλεῖς δὲ καὶ σὺ σὸν κασίγνητον, θεά·
 φιλεῖν δὲ καὶ τοὺς ὁμαίμονας δόκει.
 ναῦται δ' ἐπηνφήμησαν εὐχαῖσιν κόρης
 παῖᾶνα, γυμνὰς ἐκ χερῶν ἐπωμίδας
 κώπῃ προσαρμόσαντες ἐκ κελεύματος. 1405
 μᾶλλον δὲ μᾶλλον πρὸς πέτρας ἦει σκάφος·
 χῶ μὲν τις ἐς θάλασσαν ὠρμήθη ποσίν,
 ἄλλος δὲ πλεκτὰς ἐξανῆπτεν ἀγκύλας.
 καὶ γὰρ μὲν εὐθὺς πρὸς σὲ δεῦρ' ἀπεστάλην,
 σοὶ τὰς ἐκείθεν σημανῶν, ἄναξ, τύχας. 1410

1396. λακτίζοντες: the word well expresses the force which the oarsmen were putting into their strokes. — For the participle cp. GMT. 879.

1399. σῶσον: as in 1068. 1402. δόκει: notice the imperative. — With this and the preceding line cp. the passage in Goethe's *Iphigenie*, Act 3, Sc. 3, beginning

Du liebst; Diane, deinen holden Bruder,
 Vor allem, was dir Erd' und Himmel
 bietet,

Und wendest dein jungfräulich Ange-
 sicht

Nach seinem ew'gen Lichte sehnd still.
 O, lass den Einz'gen, Spätgefunden mir
 Nicht in der Finsternis des Wahnsinns
 rasen.

1403. εὐχαῖσιν: i.e. in furtherance

of the maiden's prayers. 1404. After the prayer the bare-armed oarsmen take a firm hold of their oars as the command to row is given. — γυμνὰς ἐκ χερῶν: should be interpreted, as Weil interprets it, to mean arms bare from hands to shoulders. 1407. χῶ μὲν τις: i.e. of the Taurians. The τις makes the ὁ μὲν more vague. — ὠρμήθη ποσίν: waded. 1408. ἐξανῆπτεν: were making fast, i.e. to the shore. The ropes were to be used in holding the ship as soon as the Taurians could reach her and make them fast, cp. l. 1411. 1409. At the critical moment, when the ship is about to go ashore, the messenger is sent off to the king, and so does not know what finally happened.

ἀλλ' ἔρπε, δεσμὰ καὶ βρόχους λαβὼν χεροῖν·
εἰ μὴ γὰρ οἶδμα νήνεμον γενήσεται,
οὐκ ἔστιν ἐλπίς τοῖς ξένοις σωτηρίας.
πόντου δ' ἀνάκτωρ Ἴλιόν τ' ἐπισκοπεῖ
σεμνὸς Ποσειδῶν, Πελοπίδαις ἐναντίος.
καὶ νῦν παρέξει τὸν Ἀγαμέμνονος γόνον
σοὶ καὶ πολίταις, ὥς ἔοικεν, ἐν χεροῖν
λαβεῖν ἀδελφὴν θ', ἣ φόνον τὸν Αὐλίδι
ἀμνημόνευτον θεᾷ προδοῦσ' ἀλίσκεται.

1415

ΧΟ. ὦ τλήμον Ἰφιγένεια, συγγόνου μέτα
θανῇ πάλιν μολοῦσα δεσποτῶν χέρας.

1420

ΘΟ. ὦ πάντες ἀστοὶ τῇσδε βαρβάρου χθονός,
οὐκ εἶα πώλοισ ἐμβαλόντες ἡνίας
παράκτιοι δραμεῖσθε κάκβολας νεῶς
Ἑλληνίδος δέξεσθε, σὺν δὲ τῇ θεῷ
σπεύδοντες ἄνδρας δυσσεβεῖς θηράσετε,
οἳ δ' ὠκυπομποὺς ἔλξεν' ἐς πόντον πλάτας,

1425

1414. Ἴλιόν τ' ἐπισκοπεῖ: as one of the builders of the walls of Troy Poseidon might be expected to exert himself to bring destruction upon the children of the man who conquered the Trojans. Cp. Eur. *Troad.* 4 ff. (Poseidon is the speaker.)

ἐξ οὗ γὰρ ἀμφὶ τήνδε Τρωικὴν χθόνα
Φοῖβός τε καὶ γὰρ λαῖνους πύργους πέριξ
ὀρθοῦσιν ἔθεμεν κανόνσιν, οὐ ποτ' ἐκ φρενῶν
εὐνοὶ ἀπέστη τῶν ἐμῶν Φρυγῶν πόλει, κτλ.

For never from the time when
Phoebus and myself with plummets
straight set walls of stone about this
Trojan land has friendly feeling for
the city of my Phrygians been absent

from my mind, etc. — τε . . . καὶ νῦν : in the sense of αἰέ τε . . . καὶ νῦν, as Wecklein explains. 1419. ἀμνημόνευτον : unremembered. The messenger has the same feeling that is expressed in 1186 f., i.e. that Iphigenia ought to be hostile to Greece because of her attempted sacrifice. — Exit messenger to the right. 1422. βαρβάρου : cp. l. 1170. At the king's cry a crowd of Taurians enters from the right. 1423. οὐκ εἶα κτλ. : come! will ye not bridle your horses, etc. 1424. παράκτιοι : in the predicate, equivalent to παρὰ τὴν ἀκτὴν. — ἐκβολάς : wreck, we should say. 1427. οἳ δ' : as though οἳ μὲν had preceded, cp. ll.

ὥς ἐκ θαλάσσης ἔκ τε γῆς ἱππεύμασι
λαβόντες αὐτοὺς ἢ κατὰ στύφλου πέτρας
ρίψωμεν, ἢ σκόλοψι πῆξωμεν δέμας.

1430

ὕμᾱς δὲ τὰς τῶνδ' ἱστορας βουλευμάτων
γυναικάς αὖθις, ἢνίκ' ἂν σχολὴν λάβω,
ποινασόμεσθα· νῦν δὲ τὴν προκειμένην
σπουδὴν ἔχοντες οὐ μενοῦμεν ἥσυχοι.

ΑΘ. ποῖ ποῖ διωγμὸν τόνδε πορθμεύεις, ἄναξ
Θόας; ἄκουσον τῆσδ' Ἀθηναίας λόγους.
παῦσαι διώκων ρεύμα τ' ἐξορμῶν στρατοῦ·
πεπρωμένος γὰρ θεσφάτοισι Λοξίου
δεῦρ' ἦλθ' Ὀρέστης, τὸν τ' Ἐρινύων χόλον
φεύγων ἀδελφῆς τ' Ἄργος ἐσπέμψων δέμας

1435

1440

1352 ff. — πλάτας: *ships*, as often in Euripides, cp. *Héc.* 39; *Hel.* 1212; *Herc. Fur.* 432; *Troad.* 1102, etc.

1428. ἱππεύμασι: appropriate only to the ἐκ γῆς. Trans. freely *with pursuit by sea and land*. 1430. The punishments proposed for the prisoners after they are recaptured are distinctly barbaric, although, even in Greece, criminals were sometimes put to death by being cast from high cliffs. Impaling is said to have been used by the Turks as a form of punishment, as late as the beginning of the nineteenth century. 1432. αὖθις: *at another time*. 1435. After Thoas has given his commands, and when his people are about to start in pursuit. Athena appears above the temple by means of the *μηχανή* (cp.

Introd. § 40) and gives her commands. 1436. Almost the same words are used in Eur. *Sup.* 1183. 1437. ρεύμα στρατοῦ: a very descriptive phrase, but not original with Euripides, cp. Aesch. *Pers.* 412 ρεύμα Περσικοῦ στρατοῦ. 1438. πεπρωμένος: cp. Eur. *Troad.* 340 τὸν πεπρωμένον εὐνᾷ πόσιν ἐμέθεν, *the husband destined for my marriage bed*. The poet uses the personal construction where the impersonal might have been expected. 1440. ἀδελφῆς δέμας: *i.e.* ἀδελφὴν. This is a poetical periphrasis similar to βίη Διομήδεος, etc.; cp. Milton, *Par. Lost* 9. 270

To whom the virgin majesty of Eve . . .
thus replied.

The reference is to Iphigenia, not to Artemis, as the next line shows.

ἄγαλμά θ' ἱερὸν εἰς ἐμὴν ἄξων χθόνα.
 πρὸς μὲν σ' ὅδ' ἡμῖν μῦθος· ὃν δ' ἀποκτενεῖν
 δοκεῖς Ὀρέστην ποντίῳ λαβὼν σάλῳ,
 ἤδη Ποσειδῶν χάριν ἐμὴν ἀκύμονα
 πόντου τίθησι νῶτα πορθμεύων πλάτῃ. 1445
 μαθὼν δ', Ὀρέστα, τὰς ἐμὰς ἐπιστολάς,
 κλύεις γὰρ αὐδὴν καίπερ οὐ παρὼν θεᾶς,
 χώρει λαβὼν ἄγαλμα σύγγονόν τε σὴν.
 ὅταν δ' Ἀθήνας τὰς θεοδμήτους μόλῃς,
 χῶρός τις ἔστιν Ἀτθίδος πρὸς ἐσχάτοις 1450
 ὄροισι, γείτων δειράδος Καρυστίας,
 ἱερός, Ἀλὰς νιν οὐμὸς ὀνομάζει λεῶς·

1441. εἰς ἐμὴν χθόνα: *i.e.* Attica, as Athena was patron goddess of that land. 1442. μῦθος: *command*, as in Hom. E 493. 1443. ποντίῳ σάλῳ: *upon the billowy deep*, cp. Eur. *Hec.* 28 ἐν πόντου σάλῳ. 1444. χάριν ἐμὴν: the possessive pronoun is here used instead of a personal pronoun in the genitive, cp. ἐμὴν χάριν Eur. *Or.* 1516; *Med.* 1155, etc. 1446. After her commands to the king Athena addresses the absent Orestes, much as the Dioscuri in *Hel.* 1662 ff. address Helen, who is fleeing to Greece by ship. 1449. θεοδμήτους: cp. Eur. *Hipp.* 974

καὶ μήτ' Ἀθήνας τὰς θεοδμήτους μόλῃς.

Do not go to Athens founded by the gods. Such a reference to the antiquity of their city would naturally please an Athenian audience.

1450. Ἀτθίδος: *i.e.* γῆς Ἀτθίδος,

Attica. 1451. Carystus was a town in southern Euboea lying at the foot of Mount Ocha. 1452. Ἀλὰς: there seem to have been three places named Halae in Attica, but the one here mentioned was *Halae Araphenides* on the east coast. In historic times this was the seat of an ancient cult of Artemis Tauropolos. Euripides attempts to explain here how the goddess got this peculiar name, and he also tries further to explain the origin of the strange rites performed in connection with her worship. This is a favorite practice of his, cp. ll. 959 ff.; also *El.* 1265 ff. where he explains the manner of voting in the Areopagus; *Hel.* 1670 ff. where he explains the name of a small island on the coast of Attica; *Herc. Fur.* 1326 ff. on the worship of Heracles in Attica; *Hipp.* 1423 ff. on the existence of choruses at Troezen in honor

ἐνταῦθα τεύξας ναὸν ἰδρυσαι βρέτας,
 ἐπώνυμον γῆς Ταυρικῆς πόνων τε σῶν,
 οὓς ἐξεμόχθεις περιπολῶν καθ' Ἑλλάδα 1455
 οἴστροις Ἐρινύων. Ἄρτεμιν δέ νιν βροτοὶ
 τὸ λοιπὸν ὑμνήσουσι Ταυροπόλον θεάν.
 νόμον τε θὲς τόνδ'· ὅταν ἐορτάζῃ λεώς,
 τῆς σῆς σφαγῆς ἄποιν' ἐπισχέτω ξίφος
 δέρῃ πρὸς ἀνδρὸς αἵμά τ' ἐξανιέτω, 1460
 ὁσίας ἕκατι θεά θ' ὅπως τιμὰς ἔχῃ.
 σέ δ' ἀμφὶ σεμνὰς, Ἰφιγένεια, κλίμακας
 Βραυρωνίας δεῖ τῇσδε κληδουχεῖν θεᾶς·
 οὐ καὶ τεθάψῃ κατθανοῦσα, καὶ πέπλων
 ἄγαλμά σοι θήσουσιν εὐπήνους ὑφάς, 1465

of Hippolytus; *Ion* 23 ff. on the wearing of serpent necklaces by Athenian children; *Supr.* 1196 ff. on the tripod and buried knife at Delphi, etc.

1459 f. This rite points to a time when the man was actually slaughtered. Such reminiscences of human sacrifice were not uncommon in ancient Greek religious ceremonies. A rite similar to this was once practised by the Moquis of Arizona, cp. Frazer, *Golden Bough*, Vol. 1, p. 251, where other such practices are described. — ἄποιν': cp. Pind. *Ol.* 7. 16 πνυγῆς ἄποινα. 1462. κλίμακας: terraces. Brauron was probably the modern Vraona, located about five miles from Halae. It was likewise the site of a temple of Artemis, who seems to have been

worshiped there as a birth-goddess under the name of Iphigenia. Euripides is trying to explain why Iphigenia was associated with Brauron, and the statue with Halae. It seems likely that originally Ἰφιγένεια was merely an epithet of Artemis, which later became personified, and identified with the daughter of Agamemnon. In a similar way in Arcadia an epithet of Artemis, καλλίστη, became personified as Καλλιστώ, who was then said to be an attendant of Artemis, and even her tomb shown. According to Pausanias, the people of Brauron thought they had the statue of Artemis brought by Iphigenia from Tauris, but he declares that the real Taurian statue was at Sparta (Paus. 3. 16. 7; cp. 1. 23. 7). 1465. ἄγαλμα: as an offering.

ἄς ἂν γυναιῖκες ἐν τόκοις ψυχorraγείῃς
 λείπωσ' ἐν οἴκοις. τάσδε δ' ἐκπέμπειν χθονὸς
 Ἑλληνίδας γυναιῖκας ἐξεφίεμαι

γνώμη δικαία δ' οὔνεκ' ἐξέσωσα σέ
 καὶ πρὶν γ' Ἀρείοις ἐν πάγοις ψήφους ἴσας 1470

κρίνας', Ὀρέστα, καὶ νόμισμ' ἔστω τόδε,
 νικᾶν ἰσῆρεις ὅστις ἂν ψήφους λάβῃ.
 ἀλλ' ἐκκομίζου σὴν κασιγνήτην χθονός,
 Ἀγαμέμνονος παῖ, καὶ σὺ μὴ θυμοῦ, Θόας.

ΘΟ. ἄνασσ' Ἀθάνα, τοῖσι τῶν θεῶν λόγοις 1475
 ὅστις κλύων ἄπιστος, οὐκ ὀρθῶς φρονεῖ.

ἐγὼ δ' Ὀρέστη τ', εἰ φέρων βρέτας θεᾶς
 βέβηκ', ἀδελφῇ τ' οὐχὶ θυμοῦμαι· τί γὰρ
 πρὸς τοὺς σθένοντας θεοὺς ἀμυλλᾶσθαι καλόν ;
 ἔτωσαν ἐς σὴν σὺν θεᾶς ἀγάλματι 1480

γαῖαν, καθιδρύσαιντό τ' εὐτυχῶς βρέτας.
 πέμψω δὲ καὶ τάσδ' Ἑλλάδ' εἰς εὐδαίμονα
 γυναιῖκας, ὥσπερ σὸν κέλευμ' ἐφίεται.
 παύσω δὲ λόγχην ἣν ἐπαίρομαι ξένους

1468. The goddess now provides for the Chorus by directing Thoas to send them home. After 1468 something has fallen out, perhaps two or three lines. There seems to be an allusion to the lost passage in l. 1494. 1469. For the position of δ' cp. 1392. — Trans. *But because by a just decision I saved you also before*, etc. The goddess means that her decision in the court of the Areopagus shall be a precedent to be followed in after time. 1471. κρίνας': i.e. *counting out*.

1472. νικᾶν: *that he shall win*. The present inf., as is customary in laws. — ἰσῆρεις: i.e. ἴσας, to be taken with ψήφους. 1476. ἄπιστος: sc. ἔστιν, *disobeys*. 1477. εἰ: *since*, as often after a verb expressing emotion. — τε . . . τε: cp. 1367 n. 1479. The philosophical resignation exhibited by Thoas well expresses the attitude of Euripides himself toward Fate. 1484. παύσω δὲ λόγχην: *I will check the spears*, etc. This is not merely a future statement, but a promise.

νεῶν τ' ἔρετμά, σοὶ τάδ' ὡς δοκεῖ, θεά.

1485

ΑΘ. αἰνῶ· τὸ γὰρ χρεὼν σοῦ τε καὶ θεῶν κρατεῖ.
ἴτ', ὦ πνοαί, ναυσθλοῦσθε τὸν Ἀγαμέμνονος
παῖδ' εἰς Ἀθήνας· συμπορεύσομαι δ' ἐγὼ
σώζουσ' ἀδελφῆς τῆς ἐμῆς σεμνὸν βρέτας.

ΧΘ. ἴτ' ἐπ' εὐτυχία τῆς σωζομένης

1490

μοίρας εὐδαίμονες ὄντες.

ἀλλ', ὦ σεμνὴ παρά τ' ἀθανάτοις
καὶ παρὰ θνητοῖς, Παλλὰς Ἀθήνα,
δράσομεν οὕτως ὡς σὺ κελεύεις.
μάλα γὰρ τερπνὴν κἀνέλπιστον
φήμην ἀκοαῖσι δέδεγμαι.

1495

ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
βίοτον κατέχοις
καὶ μὴ λήγοις στεφανούσα.

1486. αἰνῶ: *I approve*. — χρεὼν: *i.e. ἀνάγκη, Fate*. — Exit Thoas to the right. 1487. With her command to the winds to blow, and her declaration that she will accompany Orestes, Athena departs to the right. 1489. ἀδελφῆς: because both Athena and Artemis were daughters of Zeus. 1490. As the Chorus moves out by the right hand parodos they sing these anapaestic lines. The first two lines are addressed to the absent Orestes and Iphigenia, and the last five to Athena.

Trans. *Happy in the good fortune of a saving fate*, etc. 1494. In the play as we now have it no directions are given for the future of the Chorus. This line, therefore, must refer to something which has dropped out, probably after l. 1468. 1495 f. Cp. ll. 447 ff. 1497–1499. This prayer for victory in the dramatic contest is delivered by the coryphaeus as the Chorus is about to disappear from view. The same lines are found at the end of the *Orestes* and the *Phoenissae*.

APPENDIX

§ 1. THE MANUSCRIPTS

The manuscripts of Euripides may be divided into two general classes. One class, containing nine plays or less, is represented by a number of extant manuscripts; the other class preserves the tradition of an ancient edition which contained at least nineteen plays. This latter class is represented by two manuscripts, which alone constitute the authority for the text of the *Iphigenia in Tauris*. They are:—

1. A paper manuscript of the fourteenth century, now in the Laurentian Library at Florence, No. 32. 2, designated as L, but referred to by Kirchhoff as C. It contains all the extant plays except the *Troades* and the last part of the *Bacchae*, and, in addition, six plays of Sophocles and three of Aeschylus.

2. A parchment manuscript of the fourteenth century, now in the Vatican Library at Rome, known as Palatinus 287. This manuscript, which is referred to as P, was called B by Kirchhoff. It is not as carefully written as L, and the character of some of its mistakes has led Wecklein¹ to conclude that it was copied from L. It contains thirteen plays of Euripides, four of Sophocles, and three of Aeschylus.

§ 2. BIBLIOGRAPHY

The following are the best known editions of Euripides in which the *Iphigenia in Tauris* appears:—

1503. ALDUS, Venice, edited by Marcus Musurus. This edition contains all the plays except the *Electra*, which was first published in 1545 by Victorius. It was reprinted by J. Heravius, at Basel, in 1537 and later. Previous to this, four plays, *Medea*, *Hippolytus*, *Alceste*, and *Andromache*, were published at Florence, under the editorship of Janus Lascaris, in 1496.

1571. W. CANTER, Antwerp.

¹ Cp. *Notarum Index* to his critical edition, and *Apparatus Criticus* (*passim*).

1602. STEPHANUS, Paris, with Canter's Latin version.
1694. JOSHUA BARNES, Cambridge, with scholia and notes; reëdited by S. F. N. Morus and C. D. Beck, Leipzig, 1778. This was an important edition for its time.
1778. S. MUSGRAVE, Oxford, 4 vols. Other editions followed.
- 1812-1813. A. SEIDLER, Leipzig. Three plays appeared: *Troades*, *Electra*, and *Iphigenia in Tauris* (1813).
- 1813-1836. A. MATTHIAE, Leipzig, 10 vols. Matthiae made some valuable emendations.
1821. A. MATTHIAE, Oxford, 2 vols.
1821. Glasgow, edited with notes by a number of scholars. The ninth volume, which contains the index prepared by Beck, is especially useful, as there is no complete lexicon to Euripides. Occasionally other parts of the work may be referred to with profit.
- 1825-1826. F. H. BOTHE, Leipzig.
- 1830-1840. A. J. E. PFLUGK, Gotha; reëdited by Pflugk and Klotz, Leipzig, 1856, and later, the *Iphigenia in Tauris* by Klotz in 1860.
1830. W. DINDORF, *Poetae Scenici Graeci*, Leipzig. This contains a brief critical apparatus.
- 1831-1841. G. HERMANN, Leipzig. The following plays appeared: *Hecuba*, *Iphigenia at Aulis*, *Iphigenia in Tauris* (1833), *Helena*, *Andromache*, *Cyclops*, *Phoenissae*, *Orestes*. Many of Hermann's emendations are valuable.
- 1832-1840. W. DINDORF, Oxford.
1841. A. WITZSCHEL, Leipzig, 4 vols. An edition in 3 vols. followed at Leipzig in 1855.
1843. T. FIX, Didot, Paris.
1854. A. NAUCK, Teubner, Leipzig, reëdited in 1866 and 1871. This is an important edition. Nauck's emendations always deserve consideration.
1855. A. KIRCHHOFF, Berlin, 2 vols., edited with critical apparatus. This was a valuable contribution to the study of Euripides. It is still useful, although it has now been superseded by the Prinz-Wecklein edition.
- 1857-1860. F. A. PALEY, Cambridge, 3 vols. The notes are sometimes useful.
- 1867-1869. A. KIRCHHOFF, Berlin, 3 vols. This is Kirchhoff's smaller edition.
1868. H. WEIL, Paris, *Sept tragédies d'Euripide*. Useful.
- 1878—. R. PRINZ, Leipzig. This work, begun by R. Prinz and con-

tinued by N. Wecklein as the Prinz-Wecklein edition, is the best critical edition of Euripides. The *Iphigenia in Tauris*, which appeared in 1898, is based upon a new collation of L and P.

SPECIAL EDITIONS

Special editions of the *Iphigenia in Tauris*, not included in the above list, are:—

- 1771. J. MARKLAND, London, *Iphigenia at Aulis* and *Iphigenia in Tauris*. Markland's first edition.
- 1810. J. MARKLAND, Oxford, *Iphigenia at Aulis* and *Iphigenia in Tauris*.
- 1845. J. H. MONK, Cambridge. The English scholars, Musgrave, Markland, and Monk, contributed much to the *Iphigenia in Tauris*. Their editions are now antiquated, but many of their emendations are accepted as sound.
- 1851. C. BADHAM, London, *Iphigenia in Tauris* and *Helena*.
- 1851-1853. F. G. SCHOENE, Leipzig, *Bacchae* and *Iphigenia in Tauris* (1853). The latter play was reëdited by Koechly in 1863 and in 1872. In its revised form, the edition contains much valuable matter.
- 1857. J. H. MONK, Cambridge, *Hippolytus*, *Alcestis*, *Iphigenia at Aulis*, *Iphigenia in Tauris*.
- 1857. E. R. PITMAN, Oxford and London.
- 1871. A. SIDGWICK, London.
- 1872. W. BAUER, Munich.
- 1873. C. ZIEGLER, Freiburg i. B., text edition; second edition 1884; third edition 1893.
- 1876. N. WECKLEIN, Leipzig; second edition 1888. This is the most useful of the German annotated editions of the play.
- 1878. H. WEIL, Paris.
- 1883. E. B. ENGLAND, London. This contains much useful matter and many interesting discussions of the text.
- 1885. C. S. JERRAM, Oxford.
- 1885. F. A. PALEY, Cambridge.
- 1886. C. ZIEGLER, Freiburg i. B., annotated edition.
- 1891. I. FLAGG, Boston.
- 1894. E. BRUHN, Berlin. This is a new edition based upon that of Schoene and Koechly. It contains valuable notes. The editor is very conservative in regard to the text.
- 1900. S. REITER, Leipzig. This contains some interesting illustrations, but in notes and in text is inferior to the editions of Wecklein and Bruhn.

§ 3. CRITICAL NOTES ON THE TEXT

3. δὲ παῖς LP: δ' ἄπο Badham. — 8. ἔσφαξ' LP: ἔσφαξεν ed. Brubach.: οὐνεκ' LP, εἵνεχ' Nauck. — 11. ἑλληνικὸν i.e. ἑλληνικὸν L, ἑλληνικὴν P, ἑλληνικῶν p. — 15. This line has been variously but needlessly emended. The reading of the Ms. makes good sense. — 20. λάβοι LP: λάβῃ Schaefer. — 24. τέχνας LP: τέχνη Lening. — 34. ἱέρειαν LP. ἱερίαν l, ἱερείαν Wecklein; cp. Meisterhans, *Gram. der Att. Inschr.* 3d. ed. p. 40. — 35. τοῖσιδ' LP: τοῖσιν lp. — 44. ἔδοξεν L, ἔδοξ' ἐν P. — 50. ἐλήφθη LP: ἐλείφθη Victorius. — 52. καθεῖμαι LP: καθεῖναι Brodeau. — 54. ὕδραινόν LP, ὕδραιον P: ὕδραίνειν Musgrave. — 57. εἰσὶ παῖδες LP: παῖδές εἰσιν Artemidorus 2. 10, Stobaeus, *Flor.* 77. 3, etc. — 58. ὥς . . . βάλωσί με LP: οὗς . . . βάλωσ' ἐμαί Scaliger. — 59-60. I reject these lines, as Nauck did, because they weaken the preceding passage. The allusion to Strophius is forced and unnatural. A son of his could hardly be regarded as the last support of Agamemnon's, i.e. Iphigenia's, house. The lines are probably an interpolation put in to explain why the name Pylades in 249 suggests nothing to Iphigenia. — 62. παροῦσα παντὶ LP: παροῦσ' ἀπόντι Canter. — 65. εἰς μ' LP, ἐς ἐμ' l, εἰς ἐμ' p: εἰμ' Hermann. — 73. τριχώματα LP: θριγκώματα Ruhnken. — 75. τὰκροθίνια LP: γ' ἀκροθίνια Hermann. — 76. LP assign this line to Orestes, but also write the mark of Orestes before the next line. Reiske correctly assigned the line to Pylades. — 86. σὺ LP, σὴ p: σοι Kirchhoff. — 91. πέραν L, πέρασ P: πέρα Brodeau. — 94. ἄξεινον LP: ἄξινον Aldine ed. — 97. πρὸς ἀμβάσεις LP: προσαμβάσεις Barnes. The editors generally change δωμάτων to κλιμάκων comparing *Phoen.* 1173, but this is unnecessary and makes trouble with what follows. — 98. πῶς οὖν LP, ἂν added after πῶς in a different hand in L, ἂν in p. I retain the ἂν after πῶς as it has Ms. authority back of it, makes good sense, and completes the line metrically. The second ἂν I emend to ἀλλ' taking it closely with the ἦ which follows at the beginning of the next line. The thought will then be logical. Orestes says, "What shall we do? You see how high the walls are. Shall we mount the temple steps? Suppose we do, how shall we learn the things we want to know (i.e. the position of the statue and how to get it) except by breaking in the doors? And if we are caught forcing an entrance we shall be put to death." The ending of a line with an elided syllable (ἀλλ') is characteristic of Sophocles rather than of Euripides (Cp. J. H. Wright in *Harv. Stud. in Class. Philol.* vol. 12, p. 151 ff.), but there is no reason why Euripides should not have used the device occasionally.

105. δὲ LP: τε Kirchhoff. — 106. ἀπαλλαχθέντε L, ἀπαλλαχθέντες P. — 114. ἀγαθοὶ LP, ἀγαθοὶ^{oi} p: ἀγαθοὶ Porson. — 115. οὐθέν LP, οὐδὲν l. —

118. χώρει νεκρῶν LP: χωρεῖν χρεῶν Scaliger. — 120. τοῦ θεοῦ γ' LP: τοῖδε γ' Weil. — 121. ἄχρηστον LP: ἄκριντον Blomfield. — 123. εὐφαιμέτε LP, εὐφαιμέτ' l. — 127. δίκτιν' L, δαίκτιν' P. — 132. τῆς εὐίππου L, τῆς εὐίππου P, εὐίππου p. — 138. ἄγες ἄγες LP, ἄγιγες ἄγιγες lp. — 141. μυριοτεύχους LP: μυριοτευχᾶ Barnes. — 142. ἀτρειδᾶν LP, τῶν ἀτρειδᾶν p: σπέρμ' Schoene. — 143. ὦ LP: ἰὼ Seidler. — 145. τᾶς οὐκ εὐμοῖσον μολπᾶς βοᾶν LP (βοᾶν L): τὰν οὐκ εὐμοῖσον μέλπουσα βοᾶν Kvīčala. — 147. ἔ' ἔ, ἐν κηδεῖοις οἴκτουσιν LP: αἰᾶ κηδεῖοις οἴκοις Nauck. — 150. ζωᾶς LP: ζωᾶς ἀπλακόνθ' Schoene. — 152. ὠλόμην ὠλόμην LP: ὀλόμην ὀλόμην Heath. — 154. οἶμοι LP: οἶμοι μοι Hermann. — 156. ἰὼ δαῖμον LP: ἰὼ ἰὼ δαίμων Heath. — 157. μόνον LP: μοῦνον Heath. — 166. κέϊ . . . L, l adds τ' to next line, κέϊτ' P, κέϊται Seidler. — 170. ἀγαμεινόνειον LP: Ἀγαμεινότιον Markland. — 172. πάρος τίμβρον LP: πρὸς τίμβρον Heath. — 176. κέμᾶς LP: καὶ ἐμᾶς Porson; δοκίμα LP: δοκίμῃσι Porson. — 177. σφίχθεῖσα L, σφαγχθεῖσα P: σφίχθεῖσ' á Markland. — 180. ἰαχὰν LP: ἀχὰν Nauck. — 181. δέσπουνά γ' ἐξανδάσω L, δέσπουνα τ' ἐξανδάσω P, δέσπου' ἐξανδάσω p, δέσπου' ἀντεξανδάσω Weil. — 183. θρήνοισι LP, θρήνοις p: θρήνοισιν Markland. — 184. μέλεον LP: μελομένην Markland. — 186. LP assign this to Iphigenia, but it plainly belongs to the Chorus. — 187. φῶος LP: φῶς Heath. — 188. πατρώων οἴκων LP: τῶν σῶν πατρώων οἴκων Hermann. England's ἔρρει φῶς σκίηπτρον, ἔρρει, οἶμοι πατρώων οἴκων is attractive. — 189. τίν' ἐκ LP: οὐκέτι Koechly. — 192. ἱπποισι L, ἱπποισιν IP: ἱπποισιν ἀφ' οἦ Polle. — 193. δ' ἐξέδρασ' LP: ἐξ ἔδρας Seidler. — 194. ἱερὸν ὄμμ' αὐγᾶς LP: ἱερὸν μετέβαλλ' ὄμμ' αὐγᾶς cp. Hermann's μετέβαλεν and Or. 1002. — 197. τ' Barnes, omitted by LP.

203. ἐξορχᾶς L, ἐξαρχᾶς l (?), ἐξορχᾶς P: ἐξ ἀρχᾶς Aldine ed. — 206. λοχεῖν LP: λόχται Hermann. — 207. σεντεῖονσι LP: ξιντεῖονσιν Elmsley. — 208. I follow Scaliger in putting 208 after 220. — 213. εὐκταῖαν LP: εὐκταῖν ἄν Kirchhoff. — 214. ἱππέοισιν LP: ἱππέοις Markland. — 216. νύμφαιον LP: νύμφαν Scaliger. — 224. καὶ Tyrwhitt, omit. by LP; ποικίλλουσα LP. — 225. αἰμορράντων LP: αἰμόρραντον Monk. — 226. ἄταν βωμούς LP: ἄταν Matthiae. If βωμούς is right, αἰμάσσουνσ' is wrong. Koechly's τέγγουνσ' in place of αἰμάσσουνσ' is not an improvement. — 227. οἰδ' ἀνοικτρον τ' L, οἰδ' ἀνοικτρὸν τ' P. — 234. χερσὶ LP: χερσὶν Markland; στέρνοισι LP: στέρνοις Hermann. — 237. σημναῖων LP: σημνῶν Aldine ed. — 238. παῖ LP: τε Reiske. — 246. ὄνομ' LP: σχῆμ' Monk. — 252. καὶ τεχόντες LP: κἀντεχόντες Reiske. — 253. ἀκταῖσιν LP: ἄκραις Plut. Mor. p. 602 A. — 258. ἦκουσιν LP: ἦκονσ' ed. Brubach.: οἰδ'έπω LP: οἰδ', ἐπέι Erfurdt. Wecklein may be right in wishing to put 258, 259 after 245. — 265. κάπεχώρησεν LP: κἀνεχώρησεν Blomfield. — 269. χεῖρα LP: χεῖρε Markland. — 281. ξένην LP: ξένου Brodeau. — 283. κάπεστέναξεν LP:

κἀνεστέναξεν Monk. — 291. κτείνει LP, κτενεί p. — 292. ταυτὰ LP: ταῦτα Markland. — 294. ἄς LP: χῦ Heimsoeth; μιμήματα LP: μυκήματα Nauck. — 296. περισπάσας LP: χερὶ σπάσας Pierson.

300. πέλαγος LP, πέλανον p. — 306. μακρῶ LP, μικρῶ l. — 311. ἀπέψα LP: ἀπέψη Elmsley. — 312. πέπλων LP, πέπλον Lucian, *Amor.* 47; εὐπήνους LP, εὐπήκτους p. εὐπήκτους ὑφάς or εὐπήκτοις ὑφαῖς Ms. of Lucian. — 315. ἀναίξας LP: ἀνέξας Schaefer. — 316. ἔγνωκε LP: ἔγνω Scaliger. — 318. ^{οι}πετρους L (correction made by first hand), πέτρους P. — 320. παρακέλευσμ' LP: παρακέλευμ' Wecklein. — 322. κάλλιστ' LP: κάλλισθ' Aldine ed. — 327. οὔτις P, οὔτις p, αὔτις l, reading of L lost. — 329. βαλῶν L, λαβῶν P. — 331. περιβάλλοντες LP: περιβαλόντες Reiske. — 335. τε LP: ἐς Valckenaer; σφάγι' LP: σφαγεῖ' Musgrave. — 346. τὸ ὁμόφυλον LP: θοῦμόφυλον Barnes. — 349. δοκοῦσ' LP, δοκοῦσαν l. — 351. ἡχθόμην LP: ῥισθόμην L. Dindorf. — 357. μενέλαον LP: Μενέλεων Barnes. — 359. οἷ LP: οὐ Pierson. — 361. τοῦδ' LP: τότ' Aldine ed. — 365. ἐμὴ LP: ἐμέ Reiske. — 366. νιν LP: νῦν Heath. — 368. ὀλλύμεθα LP, ὀλλύμεσθα p. — 370. προσείπας LP: προτείνας Badham; μ' Nauck, omitted by LP. — 373. τοῦτον εἰλόμην LP: τ' οὐκ ἀνελόμην Hermann. — 377. εἰσαῦτις LP: εἰσαῖτις Schaefer. — 378. κακῶν LP: καλῶν Reiske. — 384. αὕτη LP: αὐτὴ Aem. Portus. — 385. ἔτεκεν ἂν LP: ἔτικτεν Porson. — 390. τὸν LP: τὴν one of Markland's friends. — 394. ἦν LP: ἔν' Hermann; πετόμενος LP, ποτώμενος l. — 395. εὔξεινον LP, εὔξενον l: ἄξενον Markland; διεπέρασεν LP, διεπέρασεν ποτε l: διεπέρασε πόρτιν Bergk. ποτε probably contains a hint as to the true reading, and as it is unlikely that mention should be made of the gadfly without some allusion to Io, I adopt Bergk's conjecture.

403. κούρα διατέγγει LP: κοῦρα δία τέγγει Elmsley. — 405. περὶ κίονας ναοῦ LP, ναῶν l: περικίονας ναοὺς Elmsley. — 407. ἦ LP: ῆ Barnes; ἐλατίνους (εἰλατίνους l) δικρότοισι κώπαις LP: εἰλατίναις Seidler. Wecklein's εἰλατίνας . . . κώπας is attractive, but ῥοθίους . . . κώπαις is more likely to be correct in spite of the rarity of ῥοθίος as an adjective in the tragic poets, cp. ῥοθίοις πλάταις 1133. — 409. ἔπλευσαν LP. This reading can hardly be correct as πλέω does not seem to be used transitively. I have suggested ἔστειλαν, cp. ναῖν ποντίαν ἐστείλαμεν 70. I should explain ἔπλευσαν as a marginal gloss on ἔστειλαν . . . νάιον ὄχημα, which afterwards crept into the text. — 410. λινοπόροις LP: λινοπόροισί τ' Monk. — 412. μελάθροισι LP, μελάθροισιν l. — 414. ἐλπίς γένετ' ἐπὶ πῆμασι (πῆμασιν P) βροτῶν LP. The line is corrupt as the meter shows. The chief difficulty seems to lie with βροτῶν which is wrong metrically and also redundant. Wecklein and other editors rightly omit it. I suggest φίλα γὰρ ἐλπίς (ἀεὶ) γένετ' ἐπὶ πῆμασιν as a possible reading for the line. The emendations which change πῆμασι

to ποθήμασι give a turn to the sentence which does not fit in well with what follows. The poet is trying to show that hope often brings men into trouble. — 417. τε omitted by LP, added by l. — 418. κοινὰι (ε over οi in l) δόξαι LP: κεινῇ δόξῃ Elmsley. — 422. τὰς συνδρομάδας πέτρας LP: πέτρας τὰς συνδρομάδας Musgrave. — 423. φινηίδας LP, φινείδας l. — 425. παράλιον LP: παρ' ἄλιον Seidler. — 428. νηρηίδων LP, τῶν νηρηίδων l; χοροὶ LP: ποσὶ χοροὶ Hermann. The ἐγκυκλίους in 429 implies a lost dative. — 430. πλησιςτίοι LP, καὶ πλησιςτίοις l. — 433. αἴραις LP, αἴραις ἐν l: αἴραισιν Heath. — 435. πολυόρινον LP: πολυόρινον Aldine ed. — 436. ἀχιλλῆος LP: Ἀχιλλῆος Aldine ed. — 438. *ξείνον L, εἴξείνον l, ἄξείνον P. — 439. εὐχαῖσι LP: εὐχαῖσιν Heath; δεσποσύνας LP: δεσποσύνοις Markland. — 442. τρωϊάδα LP, τρωάδα l; χαίτ L, χαίτα P. — 445. θάνη LP: θάνοι Seidler. — 448. δεξαίμεθ' LP, δεξαίμεσθ' l. — 452. γὰρ ὀνείρασι συμβαίην LP, καὶ added by l at the end of the preceding line. καὶ before γὰρ may be right, but l should prefer εἰ, εἰ γὰρ introducing the wish. ὀνείρασι is wrong as the meter shows, and is naturally changed to Hermann's ὀνείροις. συμβαίην, the first person, can hardly be right, but the word itself does not seem to be corrupt. I read, therefore, συμβαίη. — 454. ἀπολάνσιν LP, ἀπολαίνειν l. — 455. ὄλβα LP, ὄλβω l. — 456. διδύμοις LP: δίδυμοι Markland. — 466. Ἑλλησι διδοὺς ἀναφαίνει LP. I omit the words Ἑλλησι διδοὺς, following Bergk. The words are meaningless and must come from a gloss put in to explain ἡμῖν. — 470. ναοὺς LP: ναοῦ Valckenaer. — 472. ἄρα LP, ἄρα l. — 474. στερηθεῖσα LP: στερεῖσα Scaliger. — 477. οὐδεὶς κακόν LP: οὐδεὶς σαφῶς Wecklein. — 486. οὐχ LP: οὐδ' Hermann. — 487. ἄν ἐλπίς LP: ἄνελπις Brodeau. — 494. ὅδ' ἔστι LP, ὅδ' εἴ τι l. — 498. φιλότητί γ', ἐσμέν δ' οὐ LP: φιλότητί γ' ἐσμέν, οὐ Nauck.

502. γελῶμεθ' LP: γελώμεθ' Aem. Portus. — 510. γ' Monk, omitted by LP. — 511. δ' Scaliger omitted by LP. — 512, 515, 516, 513, 514, 517. This order of the lines was established by Badham. — 516. ἔρα, the reading of LP is probably correct. It is hard to see how it could have got into the text if corrupt. Barnes's τοῦδ' is attractive. It had occurred to me independently. — 529. τοῦδ' LP: τοῦτ' Paley. — 533. ἔστι LP: εἶ. τί Musgrave. — 538. ἄλλως L, ἄλλως δὲ P; ἔγημεν LP: ἔγημ' ἐν Markland. — 539. φασιν LP, γε φασιν l: ἴσασιν Nauck. — 547. εἰπ' LP: εἴφ' Aldine ed. — 549. συμφορὰ LP, συμφορὰ p. — 552. δεινῶς L, δεινός P. — 553. *ανών L, θανών l, κτανών P. — 554. ἐρωτήσεις LP, ἐρωτήσης p. — 556. παῖς L, πῶς P. — 568. ἔστιν LP, ἔστ' l. — 570. οὐθ' LP: οἶδ' Hermann. — 572. θεοῖς LP: θείοις Barnes. — 575. εἰδόσιν L, εἰδόσι P. — 579. σπονδῆς LP (αῖς written over ἦς in a late hand in L): σπεύδουσ' Musgrave. — 580. τὸδ' LP: τὸ δ' Markland. — 582. θέλεις LP: θέλοις Aem. Portus. — 587. γε LP: σφε

Markland; ταῦτα LP: τάδε Pierson. — 588. ἀγγείλαι L, ἀγγεῖλαι P and, with ὥστε written above, l: Ἀργόθεν Musgrave. — 590. τινός with νί written above L, τινός with ῖ written above P. — 591. δυσμενής P. — 596. θεὰ P, θεῇ p. — 598. τόνδε μοι LP, τόνδ' ἔμοι Lucian *Amor.* 47. — 599. εἶμ' changed to εἶμ' L, εἶμ' P.

604. πέμψει LP, πέμψω Lucian *Amor.* 47. — 607. σέσωσται L, σώσε P, with ται written over ε p: σέσωται Wecklein. — 608. ἦ με LP: ἦ' μὲ Porson. — 610. ὀρθός LP, ως above ος l or L. — 618. τῇσδε LP: τήνδε Bothe. —

622. οὔκουν LP, οὔκ l: ^{ψο}χερνίσομαι LP. — 631. λείψω LP: ἄλλείψω Markland. — 635. πῆρ ἐμβαλὼν LP: πῦρὰν βαλῶ Canter. — 636. τε θεῆς LP, τ' ἐκ θεῆς l. — 637. οἶσω L, εἶσω P: μὴ μου LP: μὴ' μοῦ Hermann. — 642. λέγουσα πιστὰς LP: λέγουσ' ἀπίστους, Portus. — 644. — ο — is missing after ῥανίσι as Hermann observed. Seidler's ῥανίσι μελόμενον (ῥανίσι) makes good sense, but lines 645 and 649 clearly correspond, 643-645 = 647-649. The meter seems to require that μελόμενον and αἵμακταῖς go together. I suggest, therefore, ῥανίσι (μελόμενον) | μελόμενον αἵμακταῖς. The fondness of Euripides for repeating words is well known, cp. *Troad.* 1077, where he repeats this very word. μέλει μέλει μοι τὰδ' κτλ. — 649. ποτ' LP: πόδ' Elmsley. — 650. τοῖς LP: τοι Hermann. — 655. ἀμφίβλογα L, ἀμφίβλογα P, ἀμφίβολα p: ἀμφίλογα ed. Brubach. ; μέμνηε I, μέμνηε P. — 664. ῥκτειρεν ἀνθρώπα LP: ῥκτειρ' ἀνθρώπα Heath; τέ με L, τ' ἐμὲ P. — 668. πρᾶσσει LP: πρᾶσσοι Hermann. — 669. ταῖτα LP, ταυτὰ p: φθάσας L, φράσας P. — 670. τῶν LP: τοι Hermann. — 672. διήλθε LP: διήλθον Porson. — 673. τίνα P, τίν' p; κεινὸν P, κοινὸν p; μάθης^{οις} LP. — 675. τ' ἔπλευσα LP: γ' ἔπλευσα Reiske. — 679. σε σώζεσθ' LP: σεσῶσθαί σ' Elmsley. — 680. καὶ φονεύσας LP: κάφεδρεύσας Lobeck. — 692. λήσειν L, λύσειν P: λιπεῖν Badham. — 698. πατρώιος LP, πατρῶος l.

713. ἀπήλασεν LP: ἀπήλασ' Heath. — 714. ὦ LP, ὦ l: — 719. γ' οὐ διέφθορέν (διέφθειρέν P) μέ πω LP: σ' οὐ διέφθορέν γέ πω Nauck. — 727. πολύθρηνοι LP, πολύθροι Aristot. *Rhet.* 3. 6. — 728. ξένοις LP: ξένοι Pierson. — 729. αὐτὸς LP: αὐτὸς Valckenaer; ἐν πόνοις ἀνὴρ LP: ἐν πόνοις τ' ἀνὴρ Koechly. — 731. ῥπονοστήσας P. — 733. ὅταν δὲ P, ὁ τάνδε p. — 744. δώσω LP: δώσεις Lindau. — 747. τοῖσιν LP: τοισίδ' Markland. — 752. ποτε changed to ποδός L. — 753. διὴ νῦν LP: διή νιν Scaliger. — 754. αὐτὶς ἔσται καιρός LP: οὗτις ἔστ' ἄκαιρος Bothe. — 766. θεῶν LP: τε σῶν M. Haupt. — 769. τῷ γαμέμονος LP, τὰγαμέμονος Aldine ed. — 776. ξειροκτόνους P. — 778. σοὺς P, σοῖς p; δώμασι LP, δώμασιν Ip. — 779. ὀρέστα L, ὀρέστ' Ip. LP assign 779, ὦ θεοί 780, and 781 to Pylades, I assigns ὦ θεοί 780, and 781 to Pylades. Hermann rightly gave both to

Orestes. I erased *πρλ* before 779 and wrote it before 780. — 782. ἀφίξομαι LP, ἀφίξεται Weil. LP assign the line to Pylades. — 786. ὄκησ' LP, ὄκισ' p. — 787. ἐστὶν ἐν LP, ἐστὶ τὰν Plut. *Μορ.* 182 E. — 796. ἀπιστῶ LP: σ' ἀπιστῶ Markland.

806. ἦ LP: ἦ Monk. — 807. τε LP: γε Seidler: ἐκπέφυκ' LP: οὐ' κπέφυκ' Elmsley. — 808. τῶνδ' ἐμοὶ LP: τῶνδ' ἐμοὶ Aldine ed. — 811. ἄκουε LP: ἀκοῇ Reiske, ἡλέκτρα L, as written above by L or l, ἡλέκτρα P. — 812. οἶδα LP: οἶσθα ed. Brubach. — 813. ἡνίκ' ἦν LP: οὔνεκ' ἦν Barnes. — 815. κάμπτη LP: κάμπταις Blomfield. — 818. ἀνεδέξω LP: ἄ ἐδέξω Kirchhoff. — 832. δάκρυ LP: δάκρυ' ἀδάκρυα Musgrave: κατὰ δὲ γόος LP: κατὰ γόος Seidler. — 834. τὸ δέ τι LP: τὸν ἔτι Bergk. Perhaps we should read τόνδ' ἔτι. ἔλιπον LP: ἔλιπον ἔλιπον Fix. — 836. εὐτυχῶν LP, εὐτυχῶν p; ψυχᾶ τί φῶ; L, ψυχὰ OP. τί φῶ; IΦ. P: ὦ θυμὲ κρεῖσσον ἢ λόγοισιν εὐτυχῶν, τί φῶ; Wecklein. — 842. ἡδονὰν L, ἡδονῆς P. — 845. ἰὼ L, ὦ P; ἰὼ L, ὦ P. — 847. ζωᾶς LP: ζῶας Blomfield. — 852. ὅτε φάσγανον LP. The line is defective and I suggest, therefore, ὅτε (τὸ) φάσγανον. — 856. σύγγον' LP: ὦ σύγγον' Seidler. — 857. λέκων LP, λέκτρων l, λύκων p. — 858. δολίαν ὄτ' LP: δόλι' ὄτ' Hermann. — 861. Perhaps we should read φεῦ φεῦ χερνίβων, (οἰμοὶ τῶν) ἐκεῖ. — 871. ἀμφέφυγες LP: ἀπέφυγες ed. Brubach. — 873. αὐτοῖσι LP: αὐτοῖς Bothe. — 874. συγχωρήσει LP: συγκυρήσει Bothe. — 881. πελάσαι L, παλαῖσαι P: πελάσσαι Nauck; τόδε τόδε LP: τόδε Seidler. — 886. ἄρα LP: ἀνὰ Markland. — 887. διόδους LP: δι' ὁδούς Reiske. — 891. ναίοισι LP: ναίοισιν Seidler. — 895. ἂν LP: ἄρ' Markland; τάδ' ἂν LP: τάλαν Badham. — 898. φανεί given to next line by l, omitted by P.

901. καὶ LP: κοῦ L. Dindorf. — 912. ἐπίσχη and ἀποστήση L, ἀποστήσει P: ἐπίσχει and ἀποστήσει Nauck. — 913. πυθέσθαι L, τι θέσθαι P. — 930. ὕβρισε LP, ὕβρισεν lp. — 932. ἄρ' LP, ἄρ' l. — 934. σ' omitted by LP, added by Markland; οὔνεκ' LP: εἵνεκ' Nauck. — 938. δράσειν LP: δρᾶσαι Elmsley. — 942. ἐνθεν μοι LP: ἔστ' ἐμὸν Koechly. — 943. δὴ γ' LP: δῆτ' Scaliger. — 945. ἔστι L, ἔστιν IP. — 947. μ', omitted by LP, added by Barnes. — 950. τέγει L, also P with τέ erased: στέγει Aldine ed. — 951. ἐτεκτῆναντ' L, ἐτεκτῆνατ' P. — 952. αὐτοῦ LP: αὐτῶν Scaliger. — 955. καγὼ γ' ἐξελέγξαι LP: καγὼ γ' ἐξελέγξαι Markland. — 957. ἦν LP: ἦ Elmsley. — 962. τ' ἔστην LP: ἔστην Elmsley. — 964. δ' omitted by LP, added by Elmsley. — 966. διηρίθμησε L, διηρίθμιζε P. — 974. ἐπώμοσ' L, ἐπώμωσ' P, ἐπώμοσ' p. — 976. λαβὼν LP: λακὼν Scaliger. — 980. ἂν LP: ἦν Seidler. — 984. δέ με LP: δ' ἐμέ Seidler. — 986. ληψόμεθα LP, ληψόμεσθα p. — 988. αἰί LP: ἄγει Canter. — 990. εἰσιδεῖν LP, εἰσιδεῖν p. — 991. σοι (σοί P) . . . πόνον LP: σέ . . . πόνων Canter. — 992. κτανοῦντι LP: κτανόντι Heath. — 993. θέλω LP: πάλιν Markland. — 995. δ' LP: τ' Markland. — 998. πῶς δ' οὐ LP: πῶς οὐ Badham.

1006. γυναικῶν L, γυναικὸς P. — 1010. ἤξω δέ γ' LP: ἄξω δέ σ' Canter: καὐτὸς LP: μὴ αὐτὸς Markland. The emendation is not very satisfactory but is the simplest yet suggested. The reading of the Ms., however, may, after all, be correct. cp. Soph. *Ti.* 705 οὐκ ἔχω . . . πολὶ . . . πέσω. — 1014. πόλισμ' εἰς LP: πόλισμα Elmsley. — 1017. θανεῖν L, κτανεῖν P. — 1018. λαβεῖν L, λαθεῖν P; νόει LP: νοσεῖ Markland. — 1019. βούλῃσις LP: βούλευσις Markland. — 1025. ἔξω θέμεν LP: ἐκσωθεῖμεν Brodeau. — 1027. ἱεροὶ φύλακες LP: ἱεροῦ φύλακες Dobree. — 1031. σαῖς ἀνίαις LP: σαῖσι μανίαις Kirchhoff. — 1035. γε LP: σε Reiske. — 1040. ἔτ' L, ἔστ' P. — 1044. σοὶ δὴ LP: σὺ δ' ἦ Jacobs. — 1046. φόνου (LP) is surely right. The line of thought is this: Iphigenia says, "I will say that you are a murderer so that I cannot sacrifice you." Orestes agrees and asks how that is to help them get possession of the statue. When he has been reassured on this point he asks how Pylades is to be included in the tale of murder, and Iphigenia replies that he will be spoken of as an accomplice. That is, Orestes is to be a *φονεύς*, and Pylades is to be implicated in the *φόνος*. — 1055. ἅπαντα LP: ἂν πάντα Markland. — 1056. ὥς LP: εἰς Hermann. — 1064. τοι L, τι P; πίστις LP, πιστὴ Bothe. — 1066. νόστον LP: νόστος Heath. — 1080. κοίρανος L, τύραννος P. — 1081. ἐλέγχων LP: ἐλέγξων Markland. — 1085. σέ L, σ* P, σ' p. — 1091. οἶτον LP: οἰκτρὸν Barnes. — 1092. ξυνετοῖς LP, ξυνετοῖσι l. — 1097. λοχείαν LP: λοχίαν Musgrave.

1101. θάλλος L, θάλος P: θάλλον ed. Brubach.; ἱερὸν LP, ἱρὸν l. — 1104. κύκνειον LP: κύκλιον Seidler. — 1105. μούσα P. — 1107. ἐσ' μὰς LP, ἐσμὰς P, εἰς ἐμὰς l. — 1109. ὀλομένων LP, οἰλομένων l: ὀλλυμένων Erfurdt; ἐν LP, ἐνὶ l: ἐπὶ Elmsley. — 1116. τοὺς LP, τε l. *μηλοθύτας* as an adjective is difficult. It is a question if the true reading is not *βωμοῦ τοὺς μηλοθύτας* or something similar. — 1117. *ζηλοῦσ'* (*ζητοῦσ'* P) ἄταν LP: *ζηλοῦσα τὸν* Greverus. — 1119. κάμνεις LP: κάμνει Milton. — 1120. μεταβάλλει δυσδαιμονία LP: μεταβάλλειν δυσδαιμονίαν Seidler. — 1121. εὐτυχίας LP: εὐτυχίαν Scaliger. — 1131. ἐς LP, εἰς l: εὖ σ' Bothe. — 1134. πρότονοι L, πρότονος P. I read *προτόνοις*. — 1135. After *κατὰ πρῶραν* L has *ὑπὲρ στόλον* (*στόλων* P). I regard *ὑπὲρ στόλον* as a gloss on *κατὰ πρῶραν* and, therefore, omit it. It adds nothing to the sentence and gives trouble metrically. *πόδα* LP: *πόδες* Seidler. — 1138. λαμπροὺς ἵπποδρόμους LP, λαμπρὸν ἵπποδρόμον l. — 1146. ματέρος LP, ματρὸς l. — 1148. ἀβροπλούτοιο | εἰς ἔριν LP, εἰς ἀβροπλούτου ἔριν I have suggested to make the line metrical. For the order of words cp. *φίλος ἐπὶ ματέρος ἀγκάλαισι* 1249 f. — 1153. ἐσθ' L, 'σθ' lP. — 1154. ἦ δὴ LP: ἦδη Reiske. — 1159. παραστάσι L, παραστάσιν l, παραστάσει P. — 1163. ἡγρεύσασθ' L, ἡγρεύσαθ' P, ἡγρεύσατ' p. — 1170. ἦ LP, εἰ P. — 1173. κατειργάσατο LP, ν added by l. — 1174. τὸδ' ἔτλη LP: ἔτλη Gais-

ford. — 1181. καθῆσαν LP, καθείσαν lp. — 1190. οὐκοῦν LP: οὔκουν Markland. — 1196. οὐκοῦν LP: οὔκουν Markland.

1201. ἀνηράμην L, ἀνηράμην P: ἡράμην Musgrave. — 1207. κατακρύψαντες LP: κρᾶτα κρύψαντες Musgrave. — 1213. οὐδέεις LP: οὐς δέi Badham. — 1214. — ∪ — missing at the beginning of the line in LP. Koechly suggested 1Φ. (εἰκότως). ΘΟ. ὡς κάρτα καὶ σὲ κτλ., but there is no need of changing the εἰκότως to κάρτα καὶ. — 1216. χρυσῶ LP: πυρσῶ Reiske. — 1220. ἐπὶ L, ἐπεὶ P: σχολῇ LP: σχολῆς Schaefer. — 1223. ἄρσενας LP: ἄρνας Pierson. — 1232. ἐσόμεθα LP, ἐσόμεσθα l. — 1233. εἰδόσι LP: εἰδόσιν Schaefer. — 1235. δηλιάς ἐν L, δηλιάς ἐν P: Δηλιάσιν Burges. — 1237. χρυσοκόμαν φοῖβον LP: ὠδινε χρυσοκόμαν Mekler. — 1238. ᾶ LP: ᾷ Weil. — 1239. φέρει νιν LP: φέρε δ' ἱν Kirchhoff. — 1242. μάτηρ LP: μάτειρ Wecklein. — 1246. εὐφύλλω L, εὐφύλλων P. — 1247. ἀμφέπει LP: ἄμφεπε Seidler. — 1254. θρόνῳ L, χρόνῳ P. — 1255. βροτοῖς ἀναφαίνων LP: βροτοῖς, omitting ἀναφαίνων, Seidler. — 1256. ἐμῶν LP: νέμων Musgrave. — 1257. ὑπερ L, ὑπὲρ P: ὑπο Seidler. — 1258. ἔχον LP, ἔχον P. — 1259. ἐπὶ LP: ἐπεὶ Scaliger; γὰς ἰὼν LP: Γαίῶν Kivcala. — 1260. ἀπενάσματο followed by a lacuna LP: ἀπενάσσματο Barnes. Λατῶος supplied by Nauck who read παῖς ἀπένασσεν ὁ Λατῶος κτλ. — 1263. ἐτεκνώσματο LP, τεκνώσματο l; φάσματ' ὁ LP, φάσματ' ὀνείρων l, φάσματα p. — 1264. πολέσι L, πόλεσιν l, πόλεσι P. — 1265. ὅσα τ' LP: ὅσ' Burges. — 1266. δνοφερὰς LP: δνοφερὰς Musgrave. — 1267. γαῖ^α . . . L, α and δὲ supplied by l: γαῖα δὲ P: ἀεὶ Wecklein. — 1268. ^{τῇν}μαντείον L, μαντείον P: μαντείον δ' Hermann. — 1271. ἔλι . . . L, ἔλιξ^ς IP, ἔλεξ^ς p: ἔλιξεν Seidler. — 1272. χθονίαν LP: χθονίας Nauck. — 1273. νυχίους τ' ἐνοπᾶς LP, which is wrong metrically. The difficulty may be removed by dropping out νυχίους which is not needed here and may well have crept in from νύχια 1262 or νυχίους 1277 and adding τᾶς. — 1276. ἐπεὶ LP: ἐπὶ Musgrave; ἔσεισε LP: ἔσεισεν Seidler. — 1277. παῦσε LP: παῦσεν Musgrave. — 1279. ἐξείλε LP: ἐξείλεν Burges. — 1285. τῇσδε γῆς LP, γῆς τῇσδε l. — 1299. θ' ὑμῖν LP: χιμῖν Markland.

1302. εἴποι LP: εἴπη Porson. — 1309. ψευδῶς ἔλεγον LP: ἔψευδον Heimsoeth. — 1310. ἧς LP: εἷης Scaliger. — 1319. τὸν ποῖον L, τὸ ποῖον P. — 1327. θαλασσίας LP: θαλασσίους Hermann, cp. 236. — 1334. χερσὶν LP, χερσὶ lp. — 1336. δοκῇ LP: δοκοῖ Matthiae. — 1338. ματεῖνους^ς LP: μαγεῖνους^ς Reiske. — 1343. αὐτὸς LP: αὐτὸς Schaefer. — 1349. νεῶν LP: νεῶς Aldine ed. — 1350. πρῶραν L, πρῶροις P. — 1351. ἀγκύρας LP: ἄγκυραν Scaliger. — 1352. This line should come before 1350. I had come to this conclusion before noticing that Koechly, followed by Weil and others, had already made this transposition. There is, however, no need of a lacuna after 1349 as Koechly thinks. The vividness of the narrative is sufficient

excuse for the asyndeton. Bergk's rejection of the line is certainly wrong as allusion is made to it in 1356. For οἱ δὲ in 1351 implying a οἱ μὲν not expressed cp. 1427. The scene is this. The boat is almost ready to get under way. The stern cables have been unfastened and some of the men aboard are taking in the slack line. Others, in the meantime, are keeping the boat head on to the waves, and still others who have been getting up the anchors are making them fast. The king's attendants rush to the shore, seize the loose ropes which were being hauled in and lay hold of Iphigenia at the same time. — 1353. δὲ δόντες LP: διδόντες Kirchhoff; τὴν ξένην L, τὴν ξένοιον P, τὴν ξένην p: τοῖν ξενοῖν Seidler. The mistake of ξένην for ξένοιον occurs also in LP in 281. — 1358. λόγῳ LP: νόμῳ Nauck; πορθεύετε L, πορ*εύετε P, πορθμεύετε p. — 1359. ξόανον καὶ θυηπόλον LP: ζόανα καὶ θυηπόλους Musgrave. — 1368. πυγμαί τ' LP: πυγμαὶ δ' Aldine ed. — 1380. LP have a lacuna after ἦν. I puts in ὥστε μὴ, p ναυάταις: <τῇ ξένῃ> Kirchhoff. — 1383. εὐσήμου LP: εὐσέλμου Pierson. — 1384. τὸ δ' LP: τό τ' Markland. — 1385. νηὸς LP: ναὸς Nauck; δ' omitted by LP, added by Markland. — 1387. κώπαις LP: κώπησ Reiske; τε λευκαίνετε LP: τ' ἐκλευκαίνετε Scaliger. — 1388. εἴξιον LP: ἄξιον Markland. — 1394. νέως LP: σκάφος Paley. — 1395. πάλιν πρυμνήσι' LP: παλιμπρυμνηδόν Hermann. — 1396. γὴν δὲ LP, γὴν δὴ l: δὲ γὴν ed. Brubach. — 1397. παλλίρους LP, παλίρρους l, παλλίρρους p. — 1399. ἱέρειαν LP: ἱερέαν Wecklein.

1404. LP have a lacuna after ἐκ. I supplies βαλόντες, p χερῶν. χερῶν may not be right but it makes better sense than anything yet suggested. — 1408. ἐξανῆπτεν L, ἐξανῆπτον P; ἀγκύλας LP, ἀγκύρας l. — 1415. πελοπίδαις δ' LP: Πελοπίδαις Matthiae. — 1418. τ' ἀδελφὴν LP: ἀδελφὴν θ' Musgrave. — 1438. πεπρωμένοις LP: πεπρωμένος Hermann. — 1439. τὸν τ' L, τὼν τ' P. — 1441. After 1441 the following line, which is omitted in P, occurs in L: τῶν νῦν παρόντων πημάτων ἀναψυχάς. The editors generally, with the exception of Weil, reject it. It may, perhaps, belong in the lacuna indicated after 1468. — 1442. σε L, σ' l. — 1452. ἀλάς LP. — 1453. τάξας LP: τεύξας Pierson. — 1454. τῆς LP: γῆς Hermann. — 1458. θέσθε LP: θῆς Porson. — 1460. ἐξανέτω LP: ἐξανίτω Heath. — 1461. θεᾶς LP: θεά θ' Markland. — 1469. Brodeau rightly imagined a lacuna after 1468. The sentence τάσδε δ' ἐκπέμπειν κτλ. certainly seems incomplete. There is no reason, however, for regarding the γνώμης δικαίας οὐνεκ' of the Ms. as part of something lost. It makes excellent sense with what follows if emended to γνώμη δικαία δ' οὐνεκ'. For the position of δ' cp. 380, 567, 924, 1392. I read also ἐξέσωσα σέ. LP have ἐκώσωσά σε καὶ πρίν γ', and Schol. to Ar. Ran. 685 has ἐξέσωσα δὲ καὶ πρίν σ'. — 1471. εἰς ταῦτό γε LP: ἔστω τόδε Koechly. — 1473. κασιγνήτον LP: κασιγνήτην Elmsley. — 1483. κέλευσμ'

LP: κέλευμ' Dindorf. — 1485. νηῶν LP: νεῶν Boissonade; θεᾶ L, θεᾶ P: θεά Aldine ed. — 1487-1489 are wrongly assigned by LP to Apollo, cp. σφύζουσ' 1489. — 1490. LP give the line to Athena, Seidler to the Chorus. — 1491. εὐδαίμονος LP: εὐδαίμονες Aldine ed. — 1492. LP have the mark of the Chorus. — 1495. τερπνὸν LP: τερπνὴν L. Dindorf. — 1497. νίκα LP, νίκη l.

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Special attention is given to the fact that atheistic argument is properly no argument at all, but a set of illusions which inevitably spring up on the plane of sense-thought, and acquire plausibility with the uncritical. The author seeks to lay bare the root of these fallacies and to expose them in their baselessness. In addition, the practical and vital nature of the theistic argument is emphasized, and it is shown to be not merely nor mainly a matter of syllogistic and academic inference, but one of life, action, and history.

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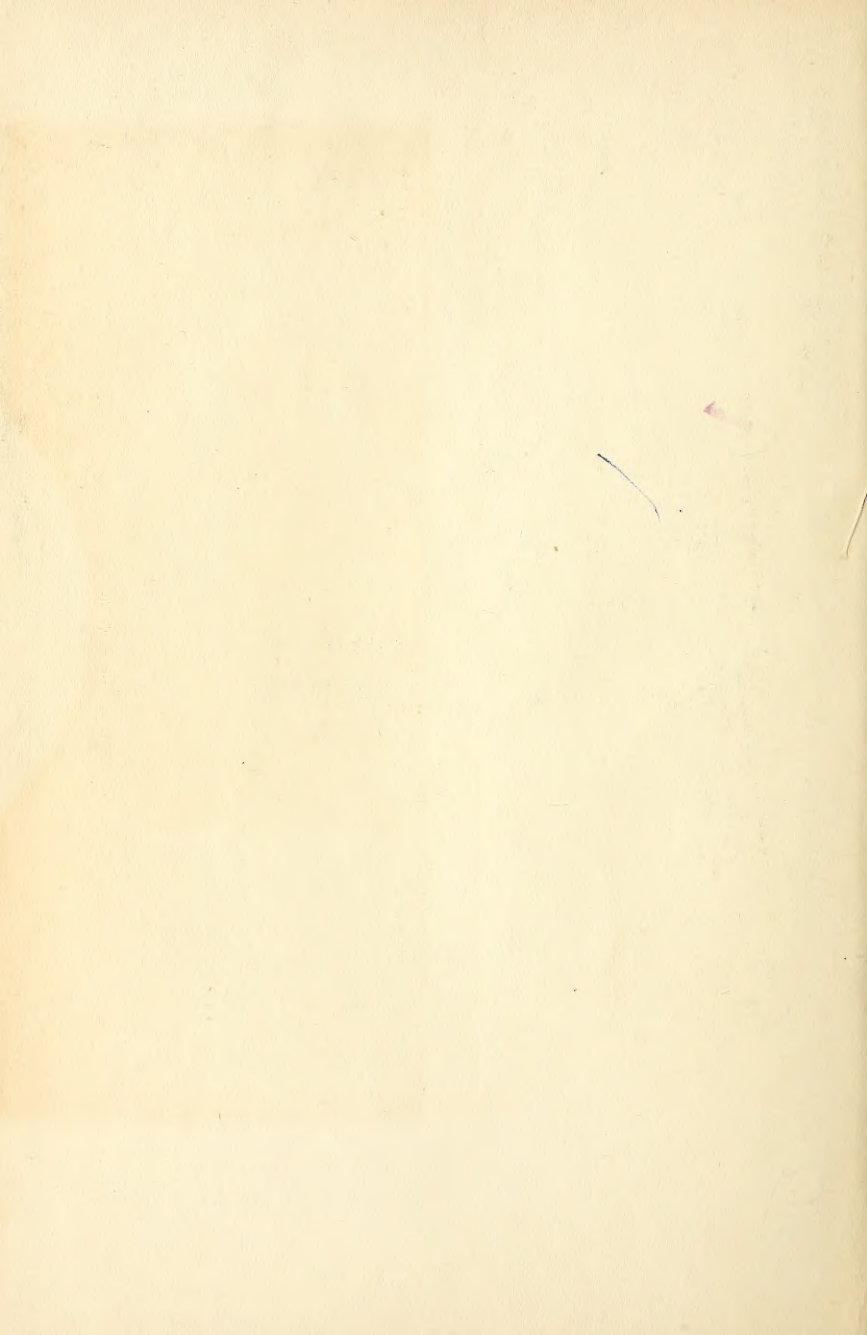
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